

FEBRUARY 9, 1961 - 12¢ EVERY THURSDAY

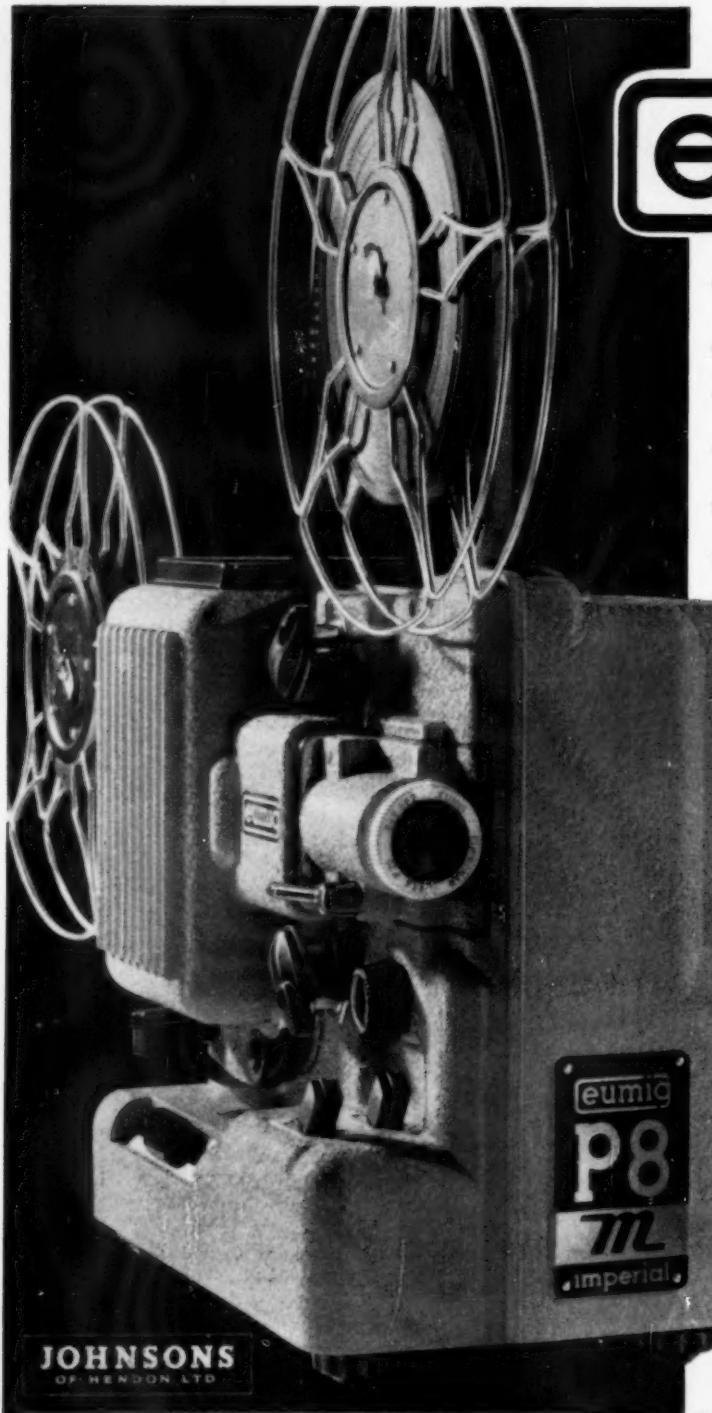
WEEKLY ISSUE No. 3

'HOW TO DO IT' ARTICLES • EQUIPMENT • IDEAS

Photograph on Kodak Film

AMATEUR
CINE
WORLD





eumig

The product of over 30 years of research and experience in the manufacture of home cine equipment, the EUMIG P8 series of 8mm. projectors now represents the finest cine value in the world.

Brilliant, steady pictures and ease of operation are features of all models.

P8M Imperial. Forward, reverse and still projection. With synchroniser for taped sound. Complete with lamp and two 400ft. reels.

£43.5.0

P8M. As above but without synchronising feature. With lamp and two 400 ft. reels.

£36.0.0

P8. Standard model (no reverse or stills). With lamp and one 400 ft. reel.

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EUMIG MANUAL. 136 pages of valuable advice and suggestions for better home movies. Board covers, fully illustrated.

£1.1.0

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OF HENDON LTD

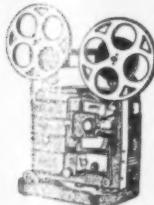
WALLACE HEATON LTD

THE CINE SPECIALISTS

127, NEW BOND ST.
LONDON, W.1.
MAYfair 7511



BELL & HOWELL'S 8mm. outfit— —LUMINA— AND —



This new model has automatic self-threading which is exclusive to Bell and Howell and which is quick, accurate and foolproof. The new Tru-flector lamp, with its special reflector, gives brilliant light output—and the new Proval f/1.2 lens makes the most of it to give a really brilliant, pin-sharp picture; the lens mount has a focal control for extreme accuracy of adjustment. The control switch gives you reverse or single frame control as well as normal. The power-rewind takes less than 1 minute to rewind a complete reel; and with 400ft. film capacity, you can view without interruption for 30 minutes. The reel arms are gear-driven—no belts to adjust or replace; the speed control gives speeds from 14 to 24 f.p.s. (8mm. versions of sound films can be run at their correct speeds).

A finger-tip frame finder is incorporated; and an accurate tilt adjustment. There is a safety device which prevents the lamp being left on with the motor off. All the necessary points are permanently lubricated, and the weight, complete with case, is only 17 lb. Price complete, £54/18/6 or deposit £11/0/6 and 12 monthly instalments of £3/17/11.

Wallace Heaton's Service provides EVERYTHING for the

The new ARCO ZOOM 8—
zoom lens and automatic
exposure control



This new Japanese 8mm. camera has very advanced features, yet its price—see below—is surprisingly reasonable. The f/1.8 zoom lens is variable from 11.5mm. to 33mm. focal length, and available as an extra is a wide-angle converter which gives focal lengths down to 6.5mm.

The exposure meter is coupled to the lens diaphragm and to the variable shutter. Either can be selected by the user and the automatic control will then choose the other setting according to lighting conditions. The shutter is adjustable (with click-stop settings) from 0° to 165°, so that fades in and out are available, and lap dissolves using the manual rewind. View finding is of the through-the-lens reflex type, giving a parallax and laterally-correct image at all times. Filming speeds of 8, 12, 16, 24, 32 and 48 f.p.s. lock run and single frame, an accurate film footage counter, cable release socket and release safety lock are all incorporated.

Price, complete with handstrap, is £88/18/11, or deposit £17/18/11 and 12 monthly instalments of £6/7/3. Wide angle converter, extra £11/2/11, hard leather carrying case £5/16/5.



All the most up-to-date features—built-in coupled exposure meter adjustable for film speeds from 10-100 A.S.A., with indicator needle visible in the view-finder. 3 lens turret carries a Eumigon f/1.8 12.5mm. standard lens and a Eumacro 31.25mm. (2.5×) tele attachment and Eumicron 6.25mm. (0.5×) wide angle attachment. A centre focusing wheel operates on all lenses, and each has a fixed focus setting. The viewfinder shows a 1:1 image and is masked automatically for each lens. Filming speed of 16, 24 and 32 f.p.s. may be used, and single shots and continuous running. The clockwork motor has a power-reserve indicator, and a film footage counter with audible warning; and a back-wind handle is fitted.

Price, complete with 3 lenses, £81/7/6, or deposit £16/7/6 and 12 monthly instalments of £5/16/6. The pistol grip illustrated incorporates a cable release and a wrist-strap and is included in the above price

SPORTSTER IV



This 8mm. camera, of absolutely new design has all the features that you need for top quality 8mm. filming. No more accessories to buy! Everything you want is included in the design—and in the price. These are the features:

3-lens turret with 10mm. normal lens, 25mm. telephoto and 6.5mm. wide angle, all with a maximum aperture of f/1.8 for good movies in poor light. All the lenses are haze corrected, and there is a built-in A to D filter for all three when needed. The exclusive periscope-type view-finder shows you exactly what you're filming, and gives you the exact field of view for each of the lenses; and all the control settings are plainly visible as you look through the finder.

Electric Eye exposure control, with no batteries, and no manual operation needed, automatically sets the correct aperture for any light conditions. It can be set for any film speed from 10 to 40 A.S.A. As well as automatic operation, manual operation is available, using the Electric Eye as an exposure meter.

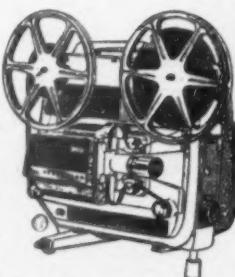
Also included: 3-way release (single frame, normal and slow motion), 12ft. film run, reserve power indicator, self setting footage-indicator, instant and easy loading, and cable release socket.

The price—including all the above features, plus an English hide ever-ready case—only £69.19/9, or deposit £14.19/9 and 12 monthly instalments of £4/18/7.

AMATEUR in CINE

EUMIG C3M

—automatic
8mm. turret
camera



The new REVERE 718

8mm. projector

This projector is constructed in die-cast alloy and is built-in to its carrying case which has a handsome grey/black finish. There is a single control knob which changes instantly from forward to reverse or still projection; this facility is useful also for

editing. The f/1.6 lens gives a brilliant picture of up to 7ft. in width. Spools up to 400 ft. can be used; the film gate opens wide for easy cleaning and threading. The lamp-house cover is removed quickly and easily to give access to optics and 21.5v. 150w. mirror lamp. Price complete, £48 or deposit £10 and 12 monthly instalments of £3/8/11.

With f/1.5 Zoom lens giving a large picture in any size of room, price £55 or deposit £11 and 12 monthly instalments of £3/18/10.

— INCLUDING advice and information
from a staff of experts



Wata 8mm. Cine Reels

200ft. Reel

complete with container

7/3

300ft. Reel

complete with container

9/-

400ft. Reel

complete with container

10/9

For full details write to:-

Dept. W3, PHOTOMA LTD • NEWCASTLE • STAFFS.

Wata cine reels are of all plastic construction to minimise damage and breakage. The reels have three scales on their sides to indicate the length of film in feet, metres and also in minutes of running time. The plastic reel container is specially moulded so that several will fit snugly, one atop the other without falling over. They are made in three sizes, the usual 200ft. and 400ft, and also the unusual, but very sensible, 20 minute running 300ft. reel—just right for home use.

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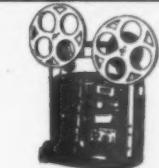
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CITY 1124-5-6

A
WALLACE
HEATON
COMPANY



ADMIRA '811A'

With geared twin lens turret, fitted with 12mm. f/2.8 and 35mm. f/3.5 telephoto lens in focusing mounts. 5 speeds, parallax compensated viewfinder. Backwind for trick work. Complete in case ... £43 10 0



8mm. LUMINA
Self-THREADING Projector

Film loading is so simple—just put film into sprocket channel, switch on and it loads itself. New type tru-reflector, low voltage lamp gives screen illumination equal to some 1,000 watts projectors. Fitted with latest f/1.2 Proval lens giving needle sharp definition. Reverse motion, still pictures and power rewind. Gear driven sprocket arms ensure very quiet running. With its built-in case the Lumina weighs only 17½ lb. ... Price £54 10 6.



8mm. SPECTO ROYAL

MANUFACTURED TO THE HIGHEST standard to ensure many years of satisfaction. Power rewind. Amazing Tru-Reflector lamp, gives screen illumination equal to some 750 watt projectors, with 20mm. f/1.4 lens. All self contained in own carrying case. ... £29.19.6. Or with variable focal length lens. £33.0.0.



ADMIRA '8F'

Similar in design to the well proven and popular Admiria '811A' camera. The new model '8F' has a built-in coupled exposure meter to lens. Exposure needle is visible through viewfinder and exposures can be altered whilst filming. Fitted with 12mm. f/2.8 fixed focus lens. Parallax compensated viewfinder, 13-18-39 inches. Governor controlled motor and sprocket-drive. £24 10 8.

HIRE PURCHASE TERMS 20% DEPOSIT BALANCE IN 12 MONTHS



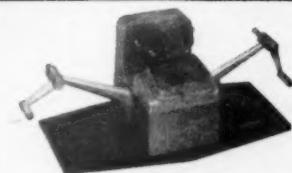
HAYNOR DE-LUXE
EDITING VIEWER

For 8mm. film. Produces a bright image in motion on a large optical plane convex screen approximately 3' x 2'. Of solid diecast construction with brass gears. Auxiliary framing control, spring-loaded film notcher, surface silvered mirrors, brilliant Krypton lamp. Price, complete with base with two geared winders, ... £21/6/-



HAYNOR ANIMETTE
8mm. VIEWER

Compact efficient motion viewer with 1 x 1½" hooded screen, precision cut brass gears, focusing control, framing device. With base and 2 non-gear arms. New lower price, ... £9.9.0.



THE PRORA
ANIMATED VIEWER

A well-made instrument for viewing 8mm. film. The screen is 2½" wide and 1½" deep and gives a brilliant, well-defined moving picture. The viewer will take reels up to 400ft. and winding handles are built-in. Also incorporated is a notcher for marking the film where cutting is to be made. Price ... £17/17/-

SECOND-HAND AND FULLY GUARANTEED EQUIPMENT

8mm. G. B. Bell & Howell '624-E' Autosat, f/1.9	£31 10 0
8mm. G. B. Bell & Howell '624, f/2.5 lens	£14 10 0
8mm. G. B. Bell & Howell '624B', f/1.9 lens	£17 12 0
8mm. Bell & Howell '621-EV' Magic Eye, f/1.9 (as new)	£35 15 0
8mm. American Bell & Howell "Sportster" f/2.5 lens	£15 15 0
BB Bolex. Twin lens turrets, fitted with f/2.5 fixed focus Yvar lens. 36mm. f/2.8 Yvar coated telephoto. Seven filming speeds, complete in LUXOR fitted case	£55 15 0
8mm. CINE KODAK 820, f/1.9 lens	£15 15 0
8mm. CINE KODAK 860, f/1.9 interchangeable lens	£16 16 0
8mm. CINE KODAK MAGAZINE loading, f/1.9 lens interchangeable	£18 0 0
8mm. MILLER Model CA, f/2.5 coated lens interchangeable, Five speeds (as new)	£22 0 0

8mm. Bauer 88B, f/1.9 coated lens, coupled built-in Exposure meter, with wide angle and telephoto lenses and case	£55 10 0
16mm. Bell & Howell '630' Auto-load. Magazine loading, f/1.9 T.T.H. in focusing mount, interchangeable, five filming speeds	£49 10 0
H-16 Bolex (pre-war) with trifocal viewfinders, fitted with 15mm. f/2.8 wide angle, 1" f/1.5 Dallmeyer speed and 3" f/3.5 Dallmeyer telephoto, complete in case	£85 0 0
16mm. CINE Kodak 'BB Junior', 50ft. spool loading, f/3.5 lens	£12 10 0
16mm. CINE KODAK 'BB' JUNIOR, 50ft. spool loading, f/1.9 focusing lens	£19 19 0
16mm. PATHÉ WEBO SPECIAL REFLEX through the lens focusing fitted with 1" f/1.9, 3" f/3.5	

Berthiot coated lens, 6" f/5.5 Cooke telephoto. Shutter fade, Back wind, variable speeds, 100ft. spool loading	£165 0 0
8mm. Eumig PB, 100 watts lighting	£21 10 0
8mm. Eumig PBM, Imperial Tape Synchronizer	£36 10 0
8mm. Bell & Howell '635' Cold light lamp	£27 10 0
8mm. Specto '500' Pre-heating lamp control	£27 10 0
16mm. Bolex 'G' 500 watts all gear drive	£31 10 0
16mm. Bell & Howell '613H' 750 watts, Sills, Reverse	£70 0 0
16mm. Bell & Howell Filmosound '631' sound with 12" speaker, transformer, SHOP SOILED	£215 0 0
16mm. Bell & Howell Filmosound '640' magnetic and optical sound with 12" speaker and transformer, SHOP SOILED	£299 0 0



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For your "Cyldon" film and tape Spools you can buy "Cyldon" Cans—in either aluminium or tin plate.

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ENQUIRIES**

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Gnome, with adjustable titling frame position complete with lamp holder and 10 x 8 frame holder ... £7 17 6
or de luxe model with 12 x 9 frame holders ... £9 17 6
Cine craft de luxe all metal titler ... £10 18 6
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Drum, Black, flock sprayed, for continuous running titles ... £11 6

Malham Universal titler, 9 x 12 card ... £12 0 0

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Available in 3 different sizes: 5mm, 8mm, 15mm, and in 5 different colours: Yellow, White, Red, Green, Black. 5mm. per set ... £5 9
8mm. ... £6 9
15mm. ... £9 9

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Send for free catalogues showing the many titles available from Movie-Pak and Walton. Screen your own film shows with the programmes that you want, in black and white or colour.

BELL & HOWELL SPORTSTER IV

Three lens camera with automatic exposure control



Normal, slow motion and single frame. Built-in type A filter. Film speed, aperture, lens in use, all seen through viewfinder. Complete with case ... £69 19 9



BOLEX D8L CAMERA

Triple lens camera, with built-in exposure meter, variable speeds, and fading device.

With f/1.8 Yvar ... £89 4 6

C85, single-speed model f/1.9 Yvar ... £36 0 9

BBVS, Twin-turret, variable speed f/1.8 Yvar ... £64 10 3

B85L, Twin-turret, built-in light meter

single speed, complete with f/1.9 Yvar and 36mm.

f/1.8 Yvar tele ... £68 18 2

Yvar 36mm, f/2.8 Telephoto ... £19 19 4

Yvar 5.5mm, f/1.8 foc. M.T., W.A. lens ... £44 15 2



BOLEX B8L CAMERA

Twin lens camera with built-in exposure meter. Variable speeds, and fading device.

With f/1.9 Yvar ... £68 11 9

With f/1.8 Yvar ... £79 12 8

Pizar 5.5mm, f/1.9 fix foc. W.A. lens ... £26 14 9

Ever-Ready case for pocket-size Paillard

Bolex cameras ... £4 7 2

Solid de luxe case ... £4 18 10

Domed top case with pistol grip ... £5 13 4

Pistol Grip ... £6 13 9

8mm. Paillard Bolex titler complete with reflectors and accessories ... £31 10 0

USED CAMERAS

8mm. Bell & Howell 605, f/2.5 lens, 5 speeds ... £22 10 0

8mm. Eumig Electric, f/2.8 ... £18 10 0

8mm. Kodak Brownie f/2.7 ... £11 10 0

8mm. Kodak Model 20, f/3.5 lens ... £6 10 0

8mm. Kodak 8-55, f/2.7 lens ... £19 10 0

8mm. Bell & Howell, Autoset 624EE, with automatic exposure control, f/1.9, with case ... £29 10 0

8mm. Agfa Movex 88, f/2.5 ... £17 10 0

8mm. Paillard Bolex HB, f/1.9 Yvar 55 f/1.8 Switar

5 speeds, 8 to 84 ... £120 0 0

16mm. Kodak Magazine f/1.9 ... £29 10 0

16mm. Bell & Howell 603T, twin-turret magazine camera, f/1.9 lens ... £65 10 0

16mm. Bell & Howell 200 Triple lens magazine camera, f/1.9 lens ... £105 10 0

16mm. Bell & Howell 240, automatic exposure control, f/1.9 lens, 100ft. capacity ... £142 10 0

USED PROJECTORS

8mm. Bell & Howell, 400w., 200ft. capacity ... £23 10 0

8mm. Kodak 8-58 ... £19 10 0

16mm. Bell & Howell 613H, 750w 800ft. capacity ... £72 10 0

LENS FROM STOCK

1.5 inch f/1.9 Serial for 8mm. ... £24 8 3

6.5mm. f/1.75 Taytal for 8mm. (Vicaroy) ... £21 10 3

6.5mm. f/1.75 Pelatal 8mm. D Mount ... £23 5 0

1 inch f/1.9 Serial ... 8mm. D Mount ... £20 18 6

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1 inch f/1.9 Dallmeyer ... 8mm. D Mount ... £18 6 2

1.5 inch f/1.9 Dallmeyer ... 8mm. D Mount ... £18 6 2

2.5x Tele att. for 624 models ... £9 6 0

2x Movitilar with finder for movikon ... £23 14 5

2.8 inch f/2.8 Telekinic for 16mm. ... £31 7 9

2 inch f/2 Telekinic for 16mm. ... £27 18 0

USED LENSES

1.5 inch f/1.9 Walz Tele Lens, D Mount £10 10 0

2x London Tele att., for Servomatic ... £12 10 0

3 inch f/4 Dallmeyer for 16mm. C Mount £8 15 0

2 MINUTES

★ FROM ★
"GREEN PARK"
STATION

EUMIG C3M 8mm. Camera

With 3 lenses, f/1.8 Standard, extra long tele-attachment, and wide angle. Built-in exposure meter, film speeds 11-21 DIN. Filming speeds 16, 24 and 32 f.p.s. Complete with pistol grip and wrist strap ... £81 7 6

CINE NIZO 8mm. EXPOSOMAT

f/1.9 Culminon lens, 16 or 24 f.p.s. and single frame, photo electric governor, with pointer in viewfinder for continuous lens setting ... £38 16 10 Release coupled with meter control for speedy action.

ANIMATED EDITOR VIEWERS

Zeiss Moviscop 8mm. £38 2 6

Zeiss Moviscop 16mm. £38 16 6

Nizo 8mm. complete with Splicer ... £37 17 9

Nizo 16mm. complete with Splicer ... £39 2 6

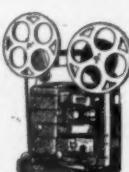
Haynor Super Haynorette with board and arms ... £21 1 0

Haynor Animette ... £9 9 9

BELL & HOWELL 8mm.

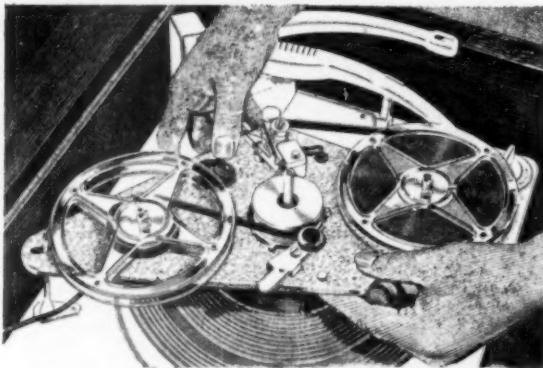
"LUMINA"

SELF THREADING PROJECTOR



Fine focus control, instant power rewind silent mechanism. New tru-Flector lamp. Forward-still-reverse switch ... £54 18 6

Gramophone Owners!
Have more Fun!
 WITH A
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 GRAMOPHONE TAPE RECORDER
 and back into a record-player in a moment!



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 Ready to record,
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Details of this sturdy and very high quality Gramophone Tape Recorder, with photographs, easy terms, etc., are given in the Gramdeck book. Send for your copy today. Free—and without obligation.

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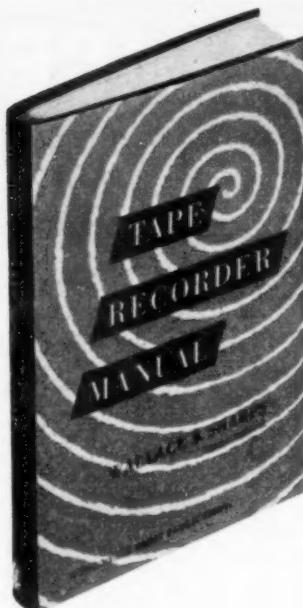
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TAPE RECORDER MANUAL

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For those who want to put a tape recorder to the best possible use. Details the vast number of ways in which a recorder can be used in the home, business and education. Technical information for the production of recordings of a professional standard in both single channel and stereophonic sound. Line drawings.

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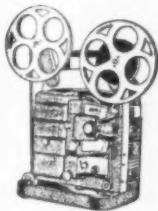
DOLLONDS

OF OLD BOND STREET LONDON



Here it is — THE NEW WESTON MASTER IV YOURS FOR £1.18.6. DEPOSIT AND 8 MONTHLY PAYMENTS OF ONE GUINEA

Bell & Howell "Lumina"



The new Bell & Howell Lumina leads in 8mm. projection field with many new and advanced features. Note the following:

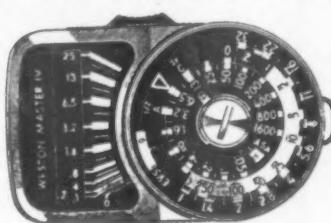
- Self-threading, automatic and accurate.
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- New f/1.2 Projector lens.

- Power rewind and gear driven reel arms.
- Adjustable Speed Control, 14 to 24 f.p.s.
- Still picture and reverse projection.
- Projector completely folds in its own case.

Price complete with lamp

£54.18.6

Or Deposit of £11/18/6 and 12 monthly payments of £3/17/1 or 18 at £2/12/7.



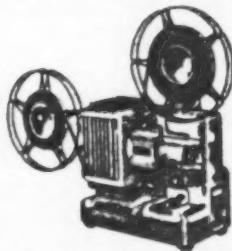
- Tough, lightweight stainless steel case.
- Greatly increased sensitivity.
- Pointer lock enables readings to be held.
- New and clearer dials—outer one has milled edge for speedy operation.
- Ratings up to 16,000 ASA.
- Use it for Cine exposures as well.
- High and Low Light scales.
- Light Value window.
- Readings as low as 0.1.
- Neck cord included.

Complete with leather Zip Case

£9.18.6

WESTON - The Meter Most Photographers use

8mm. Eumig P8M



- A pre-centred 12 volt 100 watt high intensity lamp.
- Forward, reverse and single-frame projection.
- Provision for manual single-frame picture transport.
- Power rewind.

The capacity is 400ft. spools and the projector is complete with 2 spools and lamp.

£36.0.0

Or Deposit of £4 with 8 monthly payments of £4/4/0.

8mm. EUMIG P8M IMPERIAL

Modelled as above, but with built-in sound coupler. £43/5/- Or Deposit of £5/5/- and 8 monthly payments of £4/19/9.

8mm. B8L Paillard



Measures the exposure behind the lens; the cell thus sees exactly what the lens sees. At the moment you commence filming the light computer automatically swings away from the light-path to the film; and between sequences it may be quickly reintroduced to make a further check on changing light conditions, 12 to 64 f.p.s.: twin-lens turret; variable shutter; viewfinder with variable field frame; film counter

marked in metres or feet with end-of-spool signal.

Paillard B8L, f/1.8 Yvar in focusing, mount £86 7 6

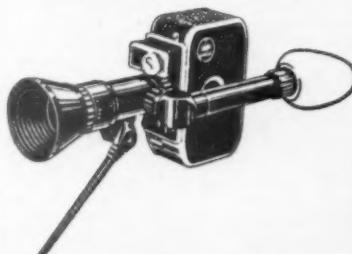
Or Deposit of £17/7/6 with 12 payments of £6/3/8 or 18 payments of £4/4/4.

Paillard B8L, f/1.9 Yvar, fixed focus £76 2 11

Or Deposit of £15/2/11 with 12 payments of £5/9/4 or 18 payments of £3/14/7.

Pistol Grip for Paillard B8L... £6 2 1

Pan Cinor 40 8mm. Zoom Lens



N. w. Pan Cinor Zoom 40T for 8mm. cameras. Full aperture of f/1.9 with focal lengths from 8 to 40mm, and thus a focal ratio of 1 : 5. Split-image rangefinder incorporated in the reflex viewing system which splits the whole of the picture area at an angle of 45 deg. which makes focusing an extremely simple matter. Price

£99.19.6

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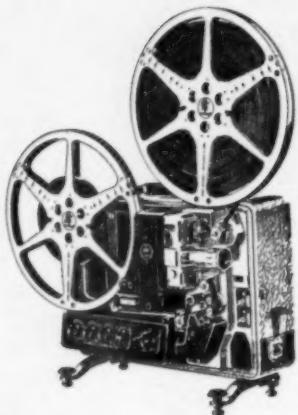
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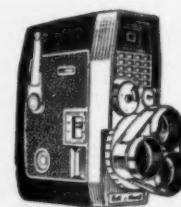
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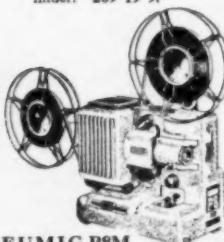


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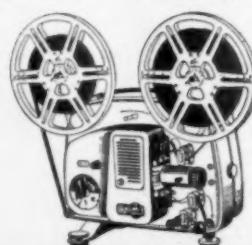


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AMATEUR CINE WORLD

EVERY THURSDAY 1s 3d

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Presenting this Week

Small Budgets. Trader	114
And Now Cold Light for 16mm. K. Chapman	115
Correspondence	117
Making a Start. H. A. Postlethwaite	120
Running Public Film Shows (2). Rev. R. A. Shore	121
Running Commentary. Sound Track	122
Living Room into Cinema in One Minute. John House	123
A.C.W. Test Reports: Wyndor Victor 4-track Tape Recorder: Nebro-Lite; Fairfax Elevator Tripod; Vebo Supplementary Close-Up Lenses	125
Little Film switch Big Ideas. Jack Smith	127
Lost Lower Loop?	128
Cine Club Nights Entertainments. Dennis Leggett	129
At Your Cinemas. Lia Low	130
Telescan. Flying Spot	131
8mm. Viewpoint. Double Run	132
Your Problems Solved	133
The 9.5mm. Reel. Centre Sprocket	134
Bumper Bargains	135
Collector's Corner. Kevin Brownlow	136
Travelling Around with Denys Davis	137
Make This Mixer In 30 Minutes. Mike Barlow	138
News From the Clubs	139

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Filming from the Air

IF you have not already decided on your summer holiday this year, you will probably be thinking about it. Will you be going by air to wherever it is? Then treat with reserve advice you may read about filming from planes. The advice is usually sound enough, but those who give it seldom point out that you may not be able to take it. It may be that they don't know of this because it has not occurred to them to enquire if there are any airline regulations to be observed. Or else they have been lucky and have not come up against authority. But the fact is that most continental countries forbid photography of any kind from aircraft.

Most airlines have a regulation to the effect that cameras must be packed in one's luggage on international flights. This ruling is not rigidly enforced, but you can never know when it might be. We have just returned from a continental flight which involved an intermediate stop. We had forgotten to pack our camera, and thought no one would bother if we carried it in a locked case as hand luggage. Two German customs officials came on board, gave one glance at the case and together let loose a stream of questions, the most important of which was: Had the camera been used on the flight? Assured that the case had remained locked throughout, they gave us a look which spoke considerably louder than their very explicit words. We gathered we could consider ourselves highly fortunate to be Let Off. And thereupon we were escorted from the plane, minus case, to wait humbly while the aircraft was refuelled.

Asked if special permission might in some cases be given for cameras to be

used on, for example, flights to Germany, B.E.A. replied: "We regret it is not possible for you to take pictures from the air while flying over Germany. This is not a B.E.A. regulation, but is one imposed by the German Government—this is common with most other Governments in Europe". The regulation is not always observed, of course; the very large number of holiday films we have seen which begin with shots from the air is proof enough of that. But a rule it is. If, however, you are one of those people whose conscience will not allow them to flout authority and plead ignorance, yet who hanker after air shots, there is no need to despair. There is no ban on filming flights within Great Britain.

ULTRASONIC CLEANING

THE RISK of scratching and accumulation of dirt must always be present when the film exposed in the camera is used as a projection print, as reversal film is. Three new developments, however, should help to offset it—at any rate for the 16mm. user, who, ironically, needs protection less than 8mm. and 9.5mm. enthusiasts, for he can use neg./pos.

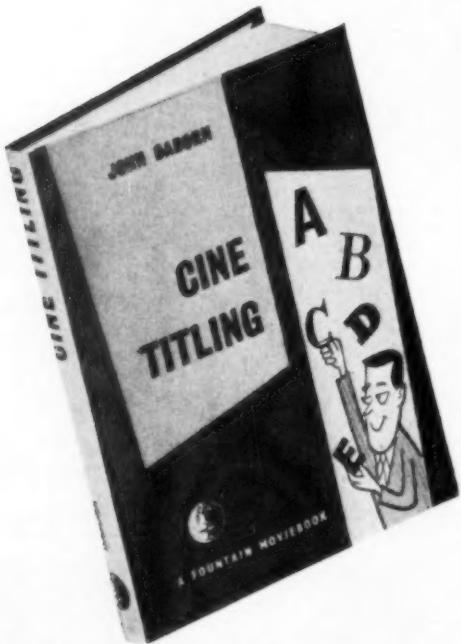
First comes Colour Film Services' ultrasonic film cleaning machine. In this the film is passed through a bath of cleaning fluid (which may be carbon tetrachloride, trichlorethylene, or one of the Freons); two crystal transducers which operate at about 40 kc/s. excite this liquid and literally shake the dirt from the film—even wax crayon markings are removed. The cleaning is actually brought about by the process of cavitation in a manner similar to low-pressure boiling. Speed of operation is from 80 to 120 ft./min.

It Needn't Be Outrageously Expensive

A club film in the making, of course. Why "of course"? The 16mm. camera provides the answer. More and more individual members are using 8mm., but 16mm. continues to be used for most club productions. And it needn't be outrageously expensive. Edinburgh C.S., for example, load up on occasion with ex-W.D. stock, which they process themselves. This is the film they used for "Lost and Found," a scene from which is here seen being shot. And economy is further ensured by the fact that the film runs for only four minutes—quite long enough to give very useful experience to the producers. Ultra short films, indeed, can be a very rewarding film for the amateur, as Jack Smith points out on page 127. A 200 ft. or 400 ft. reel should not be regarded as an unalterable unit.



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CHOOSING AND USING A CINE CAMERA

EDWYN GILMOUR

A guide to choosing a camera from the bewildering array on the market. Each mechanical feature is described and its function explained. Also covers hire purchase and guarantees, accessory lenses, exposure meters systems, tripods, care of the camera and a glossary of terms. *Line illustrations.* 124 pp. $6\frac{1}{2} \times 4\frac{1}{2}$ in.

CHOOSING AND USING A CINE PROJECTOR

EDWYN GILMOUR

Explains the function of each part of the projector thus helping in the selection of a model most suited to individual requirements. Describes the models available, their care and maintenance as well as the actual screening of films. *Line illustrations.* 128 pp. $6\frac{1}{2} \times 4\frac{1}{2}$ in.

CINE TITLING

JOHN DABORN

The technique of filming cine titles, stressing the importance of design, lettering styles and other artistic values and explaining new lettering methods. Novelty, trick work and animation are included whilst hints and tips are based on first hand experience. *Half-tone illustrations.* 112 pp. $6\frac{1}{2} \times 4\frac{1}{2}$ in.

EXPOSING CINE FILM

BRIAN GIBSON, F.I.B.P.

The basic principles of exposure determination for all users of cine film from the inexperienced to the advanced worker. Covers film emulsions, filters, colour temperature, shutter mechanisms, lenses, exposure meters. *Line illustrations.* 128 pp. $6\frac{1}{2} \times 4\frac{1}{2}$ in.

FILMING IN COLOUR

DEREK TOWNSEND, M.B.K.S., A.I.F.C.

A guide for all who shoot colour. Covers the film, colour temperature, filters, exposure, colour appreciation problems, the lens, filming by artificial light, practical outdoor and holiday filming, choice of equipment, film technique, projecting. Glossary of terms relating to cine. *Line illustrations.* 128 pp. $6\frac{1}{2} \times 4\frac{1}{2}$ in.

Then from Canada comes the Drypur cleaning machine made by Hausdorf Precision Laboratories. The heart of it is a device consisting of four rollers over which the film is drawn, two contacting the emulsion and two the base side of the film. These rollers are made of a substance of putty-like consistency which cannot scratch the film, and picks up and actually absorbs dirt, grease and oil. Further, after being laid aside for two or three days after a day's use, the rollers regenerate their dirt-absorbing properties, and can be replaced and used again. In a demonstration we saw, really filthy, oily film was restored to almost new condition after two runs through the machine.

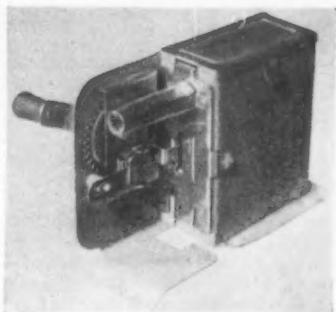
Finally, in De Brie's new wet printer the solution not only cleans the negative but, having a refractive index similar to that of the film base, tends to "fill" any scratches and greatly reduces their visibility in the print.

WHAT! NOT ANOTHER GAUGE!

THIS is really just for the record. Ever since the publication in *A.C.W.* of an article describing the making of an animated viewer built round a toy viewer, the Filmscope, which costs only 3s. 6d., we have been almost submerged by enquiries as to where the toy can be bought. Indeed, to prevent disappointment, we should perhaps point out that it *can't* now be bought—at least, not in its original form. The demand from *A.C.W.* readers cleaned out the suppliers. The new version of the Filmscope has a plastic interior and does not lend itself easily to conversion.

However, the phenomenal interest taken in the original suggested that we should do well to snoop around warehouses to see if there was anything else to be picked up, and ultimately we thought our search had been rewarded. This time it was an ingenious toy projector, the Quixi, which we imagine must have been hanging about for quite some time, for it is based on a design patented by two Americans in 1935.

Made to use loops of film, it boasts a hinged gate and conventional pull-down system with a claw driven by an eccentric



Here's the projector, but where's the film?

cam disc. It is hand-turned, of course, the handle geared 6 to 1 on to the eccentric for smooth operation. Illumination is from a torch bulb, worked from two 1½v. batteries. There is a condenser lens and an objective lens (about f/5 of 13/8in. focus) which produces a 4in. picture at a throw of 2ft.

The picture is pretty dim, yet this little machine is surprisingly well made.

We asked what it was likely to sell at. About five shillings, we were told. But there are two trifling obstacles to its getting into the toyshops. Nowhere could we find a battery to suit its cardboard and tin-plate lampholder-cum-switch, and it will not accept any gauge of film known to us!

GREATER ZOOM RANGE

IN this issue Flying Spot has something to say about zoom lenses. One of the things these will not do is go down to a really wide angle. Mostly they start at normal focus and can be zoomed to long focus. Generally, too, the range is restricted; the ratio of minimum/maximum focal lengths of the earlier lenses is 3 or 4 to 1. This, however, has been extended in some of those which have recently come on the market. When the f/1.8 Variogon arrives the range will be increased still more. A joint product of Leitz and Schneider, designed for the Leicina 8V, it features not only a 6:1 zoom but goes down to 8mm.—a useful wide angle.

Weight Matters

IN discussing the merits of the different gauges one thing seldom mentioned, though it might well be a deciding factor, is weight. I was recently offered a 16mm. sound projector at a ridiculously low price; the present owner found it too heavy to lift. My 16mm. silent projector (almost a curiosity) weighs, with its transformer, nearly 50lbs. A Moviemaster 8mm. projector, with metal case and 400ft. reel, weighs 17lbs., and many 8mm. projectors are still lighter; the 200ft. Brownie weighs only 9½lbs.

The weight of a projector may not matter much if it is always used in the place where it is kept; but it does matter if you want to take it to show films at the houses or flats of friends. Especially flats. Even the reels can be a burden. A 400ft. reel of 16mm. film, giving fifteen minutes screen time, may weigh nearly 2lbs.; a 400ft. reel of 8mm. in a modern container, lasting twice as long, will weigh less than half that. And when after a few years several thousand feet of film have accumulated, storage space is less of a problem with the narrower gauge.

The weight of the camera may seem of less importance, and some 16mm. cameras are delightfully compact and light; but these are magazine loading, and film in magazines is expensive. An 8mm. camera, for serious work, may weigh almost as much as its 16mm. counterpart: the Bolex H8 weighs 6lbs. 2ozs.; the H16 T, 6 lbs. 12 ozs. But there's a big difference with the kind of camera you carry for casual filming on a holiday; examples of instruments for this type of work are the Eumig Servomatic (2lbs.) or the Zeiss Movikon SB (2½lbs.). There's nothing in the 16mm. range to compare.

Both these cameras include an electric eye, and this cuts down still further the weight and bulk to be carried. They have ever-ready cases, too. A separate exposure meter, even though it weighs half a pound, may not seem much of a bother, but it is one more thing to carry, and if you are choosing a camera to be a companion on a tour, or even for quick use at home, it is a convenience to pick up just one article and know you have got all you need. R.T.

If the Film Piles Up

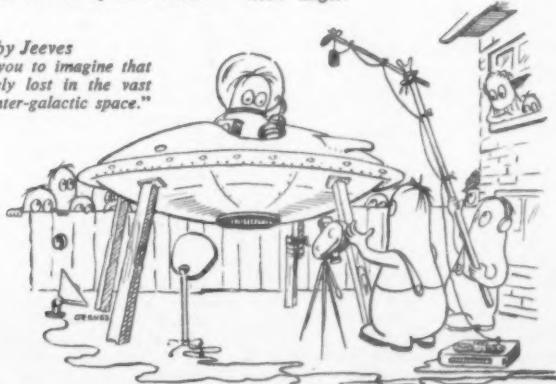
IF you find the film in a heap on the floor below the projector, don't panic, and don't grab a handful in the hope of unravelling a tangle. There won't be a tangle. The film will be lying in a neat heap which can be retrieved in perfect order by taking it from the top. After all, in the early days of cine, film used to be run through and allowed to drop into a basket without any take-up reel.

So if the film has not run to the end, stop the projector, disengage the film from the gate and sprocket wheels, set the projector for rewind, and let it wind back the film slowly, controlling the speed with a finger on the reel.

If the whole of the film has run through, find the end, which will be on top, attach it to the reel, and rewind; or, if you prefer, do this by hand on the rewind board. Then seek the cause of the mishap.

The simplest possible explanation is that the film was not attached securely to the take-up reel. If it was firmly gripped there may be a broken splice. Examine the ends to see why the splice broke; too little cement may have been applied, or stale cement may have failed

continued on page 114



A London dealer reports regularly on the second-hand and part-exchange market

I HAVE already mentioned the extreme shortage of used 8mm. projectors. Further evidence of their scarcity was provided the other day by a customer who said he had "scoured London" looking for a secondhand 8mm. machine. At the time of writing we now have only one to offer: a pre-war Kodascope 8-50. We are asking £10 10s. for it, but in view of its great age and doubtful illumination we may well be too optimistic in pricing it at this figure.

A very difficult situation arose at the beginning of the week, when we were offered two items for cash—a Eumig P8 projector, which we wanted very badly, and an early American Sportster camera, which we didn't want at all. We made an offer of £20 for the projector, but declined the camera with regrets. Understandably enough, the owner did not want to split the outfit, and suggested we bid one price for both.

Had we been interested, we should quite likely have been prepared to pay £10 for the Sportster, but to offer anything less than £30 for the two items would have been rather unfair. So we declined to lump the two together, but the customer was so insistent that we quoted some sort of figure that we finally (and reluctantly) offered £25—which he refused.

A real surprise offering during the week was a Pathescope Kid projector—a real vintage item, but in spotless condition; even the original carton was immaculate. It seems a shame that such an outstanding example of these early machines should have no re-sale value, but I was not able to offer any hope of the owner being able to dispose of it.

There were two sales of used cameras worthy of note. A Paillard Bolex H8, fitted with a focusing f/1.9 standard lens and f/2.8 telephoto, went for £110, this figure including the standard carrying case. This sale was quite a surprise, for we had expected to have the instrument on our hands for a considerable time, since we do not find a great call for an 8mm. camera of such impressive dimensions.

We also parted company with a 16mm. Bell & Howell camera, one of the black 70DE models, fitted with three Dallmeyer lenses. Our price, including the carrying case, was £48—a real bargain, we felt, for it does not differ greatly from the latest 70DR model.

There always seems to be a steady demand for low-priced good quality

16mm. silent projectors. Many of the buyers are, in fact, 8mm. users who have acquired 16mm. films—often family films passed on to them by relations. It was an 8mm. user who bought a used Bell & Howell model S projector with case this week for £30.

An unusual item that came our way was a dual 9.5/16mm. Paillard Bolex projector, one of the earlier versions in the smooth blue-grey finish. It was accompanied by an amplifier, speaker and a dual 9.5/16mm. sound head which gave no clue to its origin other than the letters "B & T" engraved on the side. The sound head was particularly interesting in that the sound roller—relieved for both gauges—was not, in fact, a roller at all, but simply a heavily chromed and permanently fixed drum, presumably designed so that films of either gauge would slip round the sound head. Yes, unusual, but hardly saleable.

EDWYN GILMOUR SAYS . . .

I DON'T think Trader need have any fears about the saleability of his 8-50 projector, especially—as he points out—since there is a marked shortage of used 8mm. projectors. My own experience has been that the bargain prices of these somewhat ancient constructions often succeed in attracting newcomers to take up hobby which they would not otherwise have seriously contemplated. But the purchaser rarely keeps these rather tired-looking projectors for long, and I think Trader will agree that in the long run it is more economical to look for a better projector at a slightly higher price.

His difficulty over the camera and projector offered together would probably not have arisen had his quotation for the Eumig not been so high. The average offer for the P8 is in the region of £16. If he had pointed this out and bid £26 for both items, a sale would surely have resulted. Incidentally, it may be worth mentioning that scarcity in the shops is accentuated because the owner of the desired equipment soon gets to learn of it, and prefers to sell privately if he can, well aware that it will not be difficult to find a market.

The Pathescope Kid was certainly a collector's piece, even if without value to the trade. Had it been offered to me, I think I would have suggested the owner asking the Vintage Film Circle if any of their members would be inter-

ested in it, but the fact that Pathescope are back on their feet again would prevent its being classed as a true mint-condition has-been!

In spite of their great size and weight, Paillard Bolex H8 cameras are probably more popular than Trader seems to think—and I don't doubt that his observations will release a flood of protests from satisfied H8 users! Hold your fire, gentlemen! I've said it for you!

I cannot agree that there is not a great deal of difference between the 16mm. Bell & Howell 70DE and 70DR. True, the size and shape are the same, but there is a world of difference in the viewfinder systems, and the DR, in addition to its interlocked turret, also has a back-wind. Similarly, although the basic design of the Model S 16mm. projector is much the same as that of the latest 613H, many variations have been developed over the years. Even so, Trader's price of £30 was extremely reasonable.

I remember seeing one of the dual 9.5/16mm. sound heads Trader describes a long time ago. The only information I can add is that the initials "B & T" stand for the engineering company who produced it, Bonham and Turner. My recollection is that the sound was not very good on either gauge; no doubt the fixed sound drum necessitated by the dual path was responsible. Oddities such as this, ingenious though they might be, have no purchase or re-sale value as far as the dealer is concerned.

If the Film Piles Up — *continued*
to weld the ends together. (It is a good plan to buy a new bottle of cement each year, whether the old cement seems stale or not.) Possibly the emulsion was not properly scraped off. But this examination will be for later, because the end to be scrutinised will be at the bottom of the heap on the floor.

If the film has not broken, in which case the heap on the floor will be one huge loop, the cause may be that the take-up reel did not wind on properly. Possibly the spindle was not turning freely, and a drop of oil may be needed. Should the spindle be the kind that is rotated by means of a belt, the belt may have broken, or worn slack, or become jammed. This may involve looking inside the part of the projector that is usually kept closed. If this is necessary, be sure to disconnect from the mains before taking off the cover.

If it is merely a case of jamming, this can probably be put right in a moment; with a wire belt, there may be a faulty join where the ends of the length of coiled wire meet. A broken belt must, of course, be repaired or replaced. A piece of string has been used before now in an emergency.

Should the floor on which the film fell not be particularly clean, it will be desirable to remove any particles of dust by running the film slowly on rewind arms between a very soft folded handkerchief, changing the fold every few feet.

S.L.

There are thirteen basic requirements for the design and construction of a good 16 mm. sound projector, says our contributor—and shows how he fulfilled them all.

And Now, Cold Light for 16mm.

BY K. CHAPMAN *Photographs by E. J. Pamely, W.S.R.*

THERE have been accounts in *ACW* of the conversion of 8mm. projectors to take the new type 12 volt 100 watt lamp, but what of 16mm. projectors? Is the lamp suitable for these, too? The 16mm. sound on film machine, which I made myself, provides the answer.

In its design and construction the following requirements had to be fulfilled as far as possible:

- (a) Illumination to be at least 8-10 ft. lambs on a 3ft. matt white screen.
- (b) Sufficient volume for a large club room from a film with a very weak sound track.
- (c) Optical framing.
- (d) No castings to be used.
- (e) Direct optical sound scanning.
- (f) Gate to be instantly removable for cleaning.
- (g) Projector to run reasonably quiet without being totally enclosed.
- (h) Claws to be adjustable for entrance clearance.
- (i) Intermittent to be self-adjusting for wear.
- (j) All parts readily accessible for adjustment or replacement.

- (k) Minimum amount of lubricating.
- (l) Provision for running films at silent speed (16 f.p.s.).
- (m) Separate blower motor, thus ensuring constant air volume irrespective of projector speed.

From the feed spool, which has a friction device to maintain even tension, the film is drawn into the projector by the upper half of a 16-tooth sprocket wheel (see photographs). In the gate it is advanced by a double tooth claw which engages the perforation on every downward stroke. This gate, of stainless steel, is fully recessed over picture and sound track area, and is readily detachable by pulling the small knob underneath the lens holder, and sliding the pressure plate out sideways. The gate tension is kept to a minimum, consistent with picture steadiness.

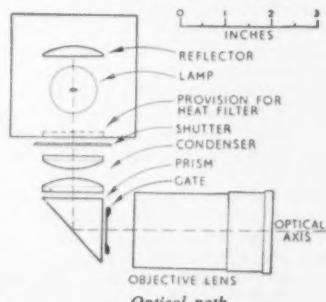
Protruding from the intermittent casing immediately behind the gate, is the inching knob, and to the left of it the framing control. From the gate the film passes over a roller spring-loaded on to the sound drum. Holding the roller away from the



The author and his projector

sound drum when the film is threaded, automatically sets the correct distance from the picture gate to the scanning point. The sound drum, which houses the photo-cell, runs on ball-bearings and is friction-loaded by a sprung felt washer.

After leaving the sound drum the film passes over a smoothing roller, to the end of which a very heavy flywheel is attached, the whole assembly running on ball-bearings. The purpose of the smoothing roller is, of course, to isolate the sound head from any small irregularities of



Optical path

speed. From the smoothing roller the film goes over a small roller, then via a spring-compensated snubber roller to the underneath of the 16-toothed sprocket and a further spring-compensated roller to the take-up, which is driven by a spring wire belt via an adjustable slipping clutch, ensuring very smooth take-up.

The spool arms are made from T-section steel, and can accommodate 2,000 ft. reels. The arms are detachable and, together with one 2,000 ft. reel, are housed in the speaker case for ease of transport.

The projector is built on to a main plate of 3/32 in. steel. All the rollers, relieved over sound track and picture area, are bronzed-bushed, running on case-hardened spindles. The 16-toothed sprocket wheel, made of dural, with stainless steel teeth, runs on ballraces, fitted in a steel housing, spigoted into the main frame. The sprocket is driven by spiral gears (one fabric, one steel) by a lay-shaft running in nylon bearings.

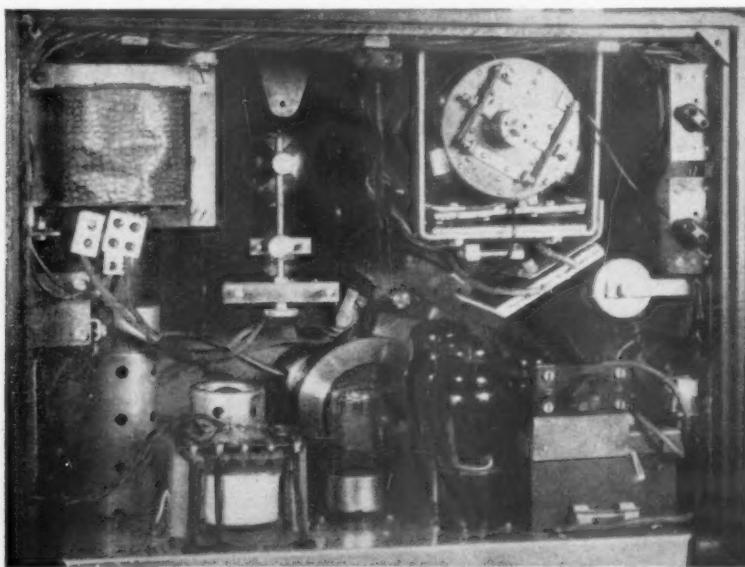


Fig. 1

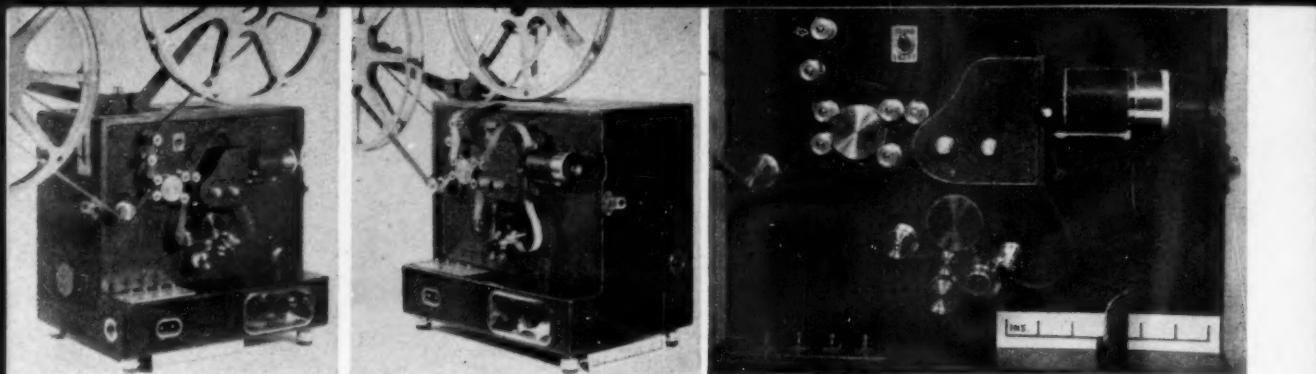


Fig 2

Mounted on the opposite end of the lay-shaft is a nylon worm wheel, driven by a hardened worm fitted on the main intermittent shaft, which runs on magneto type ball-bearings adjustable for running clearance from one end. The spiral gears and worm wheel are adjustable for mesh—a compact driving arrangement which cuts the amount of gearing to a minimum, and makes for very quiet running.

The film transport mechanism posed the most problems. I tried various cam shapes, skip and cross-box movements, but all left something to be desired; they were either too slow (quarter of a revolution), or noisy. It was four years before I was successful in evolving the present intermittent of the two cam type, one for horizontal movement, and one for vertical, the whole being adjustable vertically, thus giving true fixed optical centre framing.

The entrance clearance of the claws is adjustable, enabling the noise made by them in meeting the film perforations to be kept to a minimum. The shuttle is nylon-padded and spring-loaded, so is self-adjusting for wear, and requires minimum lubrication. The cams actuating the claw motion are shaped to allow the claws to enter the film, pause, gradually accelerate, then decelerate, pause, lift off, and then withdraw. This movement puts the minimum strain on the film perforation and requires very light gate pressure.

A pull-down period of approx. 45 deg. is used. The two-bladed shutter makes two obscurations per frame, and the angle of the blades is balanced very accurately to reduce flicker to a minimum. Flicker at sound speed even in semi-daylight is hardly perceptible, but it is noticeable at silent speed with no film running, due to the lower obscuration rate; with film running, however, it is not at all objectionable.

The 1/16 h.p. main driving motor, series-wound, mains voltage type, anti-vibration mounted, has a driving pulley on one end, and a two speed electric governor on the other. The governor springs were made from corset stays, these being just the right width and thickness! A smaller shaded pole type motor, controlled by the same switch as the main

driving motor, drives a blower for cooling the lamp.

Provision has been made for the use of various lamps. The one I normally use is a Phillips flattened filament 12 volt 100 watt, the illumination from which compares very favourably with that of the normal higher voltage 500 watt projection lamp. Indeed, the light output of a projector designed round a low voltage lamp is greater than a simple comparison of wattages would indicate.

Another consideration is heat. A 500 watt lamp produces as much heat as a small electric fire, and it is not easy, in the narrow confines of a projector, to keep temperatures low. A further advantage of the low voltage lamp is that the heat produced, unlike the useful light output, is directly proportional to the wattage. And since it needs much smaller blower, or if free air entry is provided, convection cooling is adequate. Certainly it satisfies my requirements regarding the illumination of a 3ft. wide screen, but a 750 watt 110 volt, or mains voltage lamp for a larger screen size can be fitted if needed.

It is interesting to note that many commercially produced 750 watt projectors will give a picture only about 4 ft. wide for a standard of reflected brightness of 10 foot lamberts. Of course, one can screen much larger pictures than this—indeed, most people work to a lower standard of illumination—but I prefer a relatively, brilliantly illuminated picture to a large, badly lit one.

The optical system consists of two plano-convex condenser lenses, a right-angled prism, silvered on the hypotenuse, mounted just behind the gate, and the projection lens in a helically grooved barrel. The exciter lamp is 4 volt 6 amp., and the holder is adjustable for alignment of the filament. The purpose of such low voltage, and high amperage is to reduce hum, which can be produced by much finer filaments if fed with alternating current, due to the cooling of the filament between the peaks in the alternating cycle.

The very compact sound optics are of the cylindrical projected slit type, and once correctly set do not require any further adjustment for either black and white or

colour prints. The photo-cell, totally enclosed in the sound-drum holder, is quite small, and is connected to the main amplifier by a screened cable to a co-ax plug and socket.

I had quite a job with the amplifier before I got it to work successfully, for I am no radio expert, but just manage to muddle through. A number of circuits were recommended to me, and I tried them all, but none gave the results I sought. I also experimented with miniature valves, but had trouble with microphony even when using rubber-mounted valve holders. So I decided on the older type of valve, and a circuit was gradually evolved.

The first stage consists of a pentode which feeds into a triode, followed by a phase-splitter ending in two 6V6s in push-pull, giving a very conservatively rated 10 watt output. Variable negative feedback is employed. A jack socket is interposed between the first and second stage for playing records, or for a commentary through a microphone.

Fig. 1 shows at top left the transformer for the exciter lamp, the lamp house (with cover and blower removed) next to it, and the main driving motor, voltage selector plugs. Below these are (left to right) the first stage valve, completely screened, output transformer in front of screened second stage valve, phase-splitter, large smoothing flywheel, output valves, and amplifier mains transformer.

The four switches at bottom left of Fig. 2 are (left to right) for motor, lamp, exciter lamp and amplifier. The amplifier switch is interlocked with a micro switch fitted to the speaker plug socket, so that if the speaker has not been plugged in, the main amplifier cannot come on. The small shaded 6 volt threading light (right) is controlled by a push-on, push-off switch, in a duralumin recess in the back of the projector. The switch above the sprocket gives a choice of sound and silent speeds.

A wooden cover, held by attache case clips, fits over the mechanism panel for safety in transit, and the machine is finished in black crackle enamel, with sound head and roller bases chemically blackened, and amplifier control escutcheon nickel-plated

continued on page 138

CORRESPONDENCE

Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, WC2

The Customer and the Dealer

THE CUSTOMER who wanted the best 8mm. projector Provincial Dealer could supply could easily have been me, except that I did eventually buy from my shop. I'd like to put the customer's side of this sort of deal. There is such a bewildering variety of projectors, and each appears to have some good point the other hasn't got. Never mind! We hope our dealer will sort it all out for us, but find he is just as bemused as we are.

Yes, he says, x is a very good projector. We sell a lot of them. To me this merely means that his customers buy it because it's good, the price is reasonable, it is widely advertised—and he has several in stock. I do not go for this "we sell a lot" technique. I want the best projector the shop can get, and surely in almost every line of goods there is a best.

We look at several, and the dealer speaks fondly of them all. No mention of faults. How I long to hear him say: "Not this one, it's too noisy. No, that one isn't really heavy enough: it's liable to jazz about. This is clumsy. That gives the best picture, but gets hot. This is silent running, but I don't think the lens is as good as it ought to be". Opinions of this kind would be a real help, and would certainly give us confidence in the dealer. We should feel we were getting the inside information which only experience can provide.

I have recently been to three photo shops searching for information and advice before taking the plunge into cine, and in all three I met a willingness to help and a friendly interest, but a lack of real enthusiastic knowledge of the goods asked for. Before a beginner invests in cine, he would be wise to join

a cine society, where he would undoubtedly learn a very great deal more from members about equipment than ever he would from most dealers.

I spent days anxiously weighing up the pros and cons of projectors before I bought one, and although I am very well satisfied with my choice I should have been happier had the dealer affirmed it was the best he had in the shop, and that there is no better at the price.

Berks.

AWKWARD CUSTOMER.

Show All Ten

I RECENTLY had the pleasure of seeing the so-called *Ten Best* for 1959, but what a misnomer the term "Ten Best" is when in fact only eight, including an extract, were shown. It is hard on the makers of the two missing films never to have their work shown as widely as the lucky eight. Surely it is time either to show the *Ten Best* "unexpurgated" or to limit the number of awards to eight. I know that the films are shown in their entirety at the National Film Theatre, but how many people can get to London?

Most amateur films are far too long, and I feel that the judges should keep in mind the total showing time of ten films and downpoint any that are irrelevantly too long to Gold Star and upgrade the shorter Gold Star to the *Ten Best*. As I understand it, the Gold Star films are border line cases that just did not make the *Ten Best* grade; and length of film should be one of the main concerns in judging. Or let us see *Ten* films irrespective of the length. We can always walk out if we get bored.

St. Leonards-on-Sea.

G. S. ROSE.

We agree that most amateur films are too long, but limiting the awards to eight would give no



guarantee that all eight could be shown; only a limitation on length could do that—and we do not like the idea of requiring film makers to tailor their films to a certain length, irrespective of subject. But the box office must necessarily be considered, and any showman would be filled with horror at the thought of audiences walking out because a programme was too long. Incidentally, the programme presented at the N.F.T. is precisely the same as that screened everywhere else.

We appreciate our correspondent's point of view, but it is coloured by the outlook of the practising movie maker, whereas the average audience is not interested in the competition as such but only with its results on the screen. And it is the public, not his fellow practitioner, that the Oscar winner seeks to reach.

Let Them All Come!

IN principal I agree that no individual whose livelihood depends on, or arises from, the production of commercial films for entertainment, publicity or TV, should be given an Oscar. He or she could be awarded a special Gold Star, if merited. But if the film which provoked Mr. Brewer's protest is a sample of professional work, let them all come! In my opinion it was the poorest of the eight films circulated.

How can you say in the programme notes that "it reconstructs its first world war background with documentary accuracy"? Any old sweat would cry his eyes out over the mistakes and inaccuracies. When we took a few square yards of mud in France in 1915-1918, we didn't stand up, cheer or put our tin hats on bayonets. Somebody should have asked their Dad what the '14-18 wallahs really thought and said before going into the line, or over the top. Otherwise I enjoyed the show, but as a real ham who enjoys baby on the lawn stuff I came away convinced that my pictures are as good as, if not better than, most. Worthing.

A. E. GODSMARK.

Where to Draw the Line?

I HAVE never fully understood the peculiar English characteristic of preserving the most puerile efforts in the name of amateurism while being almost completely unreceptive of true artistic endeavour. Mr. Brewer is not the first to infer that there is something slightly improper even in the desire to become a professional and, though not doubting his integrity, I get the impression that he is more anti-pro than pro-amateur.



Here is a school film in the making, "The Wild Boy", by Speedwell Boys' School. It is their fifth production; an earlier film of theirs was televised by both the BBC and ITV. Obviously they take great care (note the screen used for filling in shadows, a necessary precaution with side or back-lit close-ups in colour). Equally obviously their work has met with considerable success. But is it fair to require it to compete in the *Ten Best* with that of the professional?



Ten Best entrants should finance their films themselves, says a correspondent. We see no reason why sponsored films should not be entered, say others. What of such films as Kingston & District A.C.S.'s sponsored production on garden equipment, a scene from which is here seen in the making? (John Daborn, who also contributes to the discussion, is second from right.) Assuming it was entered, would its subject matter place it at a disadvantage?

Surely the only criterion is whether or not the professional undertakes a film in capacities other than that in which he is employed, whether he makes it from personal compulsion, and whether or not he seeks to use the Ten Best competition for personal publicity. (An amateur may legitimately have the last-mentioned in mind, but obviously the semi-professional may not.)

And where exactly can we draw the line? A professional cartoonist could not enter a cartoon, while an artist employed by, say, an advertising agency, could. Can a professional writer turn out a script provided he has never written anything for the movies? Obviously an electrician can help out with the lights, a carpenter can build the sets and a hairdresser can titivate the leading lady's crowning glory. But what, say, of the recording of a commentary? Can a professional commentator be allowed to help out with an amateur film? And if not, would it be permissible to have a professional actor do the job?

Instead of quibbling over definitions, would it not be better to judge each film on its impact? It is obvious that *Unknown Soldier* was compulsively produced with great sincerity; as such it is a truly amateur film. I believe that every film can be judged in this light, and that we need none of Mr. Brewer's competition classes which would only debase the whole character of the Ten Best.

It would also, I fear, open the door to the "unadulterated drivel" which he abhors . . . Miles and miles of it in glorious 8mm, Kodachrome, with plastic titles, heralding the same old gags, the production stills getting everyone in the picture, the youngest member holding a clapper board (although it may be a silent film), the prettiest girl pretending to be intent on her continuity notes. Yes, it's O.K. if we play at being movie magnates and cinema managers, but let there be a hint of true amateur endeavour on the part of the semi-professional and

everyone is up in arms for fear their own efforts will be viewed unfavourably. *Leigh-on-Sea.*

PETER A. PEARSE.

Classification by Subject Matter

WE have never heard of a competition other than the Ten Best in which professionals were allowed to enter. No one who makes his living or the major part of it from film production should be allowed to enter under any circumstances whatever.

We also strongly feel that the competition would be much improved if there were classes for different types of film — documentary, comedy, cartoon, etc. With all types lumped together, it is very difficult to see how the judges can really assess which are the ten best, however hard they try. The introduction of classes would not preclude the granting of a special award to any film considered to be quite outstanding.

We do not, however, feel the need for a special section for individual, as opposed to club, films, nor do we see why sponsored films should not be entered provided that everyone working on them are bona-fide amateurs.

Orpington. P. J. SHENKFIELD, T. J. WEBBER.

Special Class for "Industry"?

OUR club has often discussed professionalism and the Ten Best. The professionals have access to facilities and advice denied amateurs, and must automatically acquire considerable know-how and experience in the course of their work which cannot but show in the films they make while off duty. On the other hand, their entries are often quite different in character from the films made by most amateurs, and if they win Oscars, their public screening helps to broaden our outlook, and their influence probably improves our standards. They certainly help to broaden the scope of the Ten Best as a programme.

Yet we feel that a distinction should be made, somehow, and wonder if a separate class could be created for films made by those closely connected with the industry (including film critics and journalists). We suggest that the number of Oscars awarded in the "Industry" and "Amateur" classes should be in proportion to the number of entries received.

In case readers wonder what qualifications we have for expressing an opinion, perhaps we could remind them that one of us was the cameraman, and the other the editor of the 1957 Oscar winner, *Saturday Lunch*. At least, we have had a little experience of competition film-making, and hope to try again. Sutton Coldfield C.S.

W. H. HALL,
N. P. LAMPERT.

The Common Touch

ALTHOUGH I have been a reader of *A.C.W.* from No. 1, Vol. 1, this is the first time I have entered the lists of correspondents, and I now do so in support of Mr. G. D. Brewer. He is right on the beam when he asks for a separate competition for the lone worker who cannot possibly hope to compete with the experience and facilities of the semi-professional.

I started filming on 9.5mm. in 1926 and changed to 16mm. in 1938 when the call of colour became insistent. In those days I managed to gather a few "Specially Commended" leaders from *A.C.W.* (This was before the Oscars came on the scene.) Later I saw some of the Ten Best shows at the N.F.T., and it soon became obvious that the ordinary lone worker stood very little chance against the various groups and semi-professional workers.

There must be thousands who use the film medium for their own enjoyment and the fun of filming, but for financial and technical reasons cannot hope to put a sound track on their films, yet sound seems to be a *sine qua non* nowadays in open competitions. With Mr. Brewer, I would like to make a plea for the little man, and while *A.C.W.* must keep up to date in presenting all that is new in our hobby, I hope it will not lose the common touch and become a shop window for the Wardour Street fringe. Perhaps our favourite journal could see the way clear to sponsor a separate competition to encourage those working on a shoe-string to keep plodding along. Budleigh Salterton. H. L. WALLIS.

Harder for the Professional

I HAVE a great admiration for the professional who makes a film in his own free time, at his own expense, just because he is sufficiently interested in his craft to make films to please himself. I am convinced it is harder for him to get

enthusiastic enough to make a film for pleasure than it is for any amateur. It is also so much harder for him to work with amateur equipment under amateur conditions, that it is he who is at a disadvantage. He just does not have the facilities for putting into motion the type of film he has learnt to make.

Amateurs and professionals have no advantages over each other when it comes to ideas—and it is the *ideas*, after all, which make a film. The cry of the amateur that he is competing against professionals is a convenient cover for his lack of ideas and generally poor standard of film-making. The gulf between the two is mainly an attitude of mind and not necessarily ability (there are also a lot of amateurish professionals). The successful film-maker need not be a genius but he must have an infinite capacity for taking pains. There is no short cut to success.

Amateur films (and that includes my own) are surely bad enough, and we do wrong to cast around for still further excuses for them. Let's accept people like Peter Watkins and the greater competitive spirit they stimulate, and try to improve our work to compete with them. *Surbiton.*

JOHN DABORN.

Professionals Lacking in Pride?

WHILE I agree most heartily with G. D. Brewer's comments, I think he is flogging a dead horse. Amateur status has been discussed thoroughly on several occasions, and the reasons given for allowing professionals to enter the competitions will no doubt be as before: that due to an international agreement some professionals may be regarded as amateurs; also, as some professionals who enter do not get awards, there is no unfair competition.

Nevertheless, it is most unfair, as the professional and his colleagues, with whom he can readily associate, have the experience, know-how and facilities which are not available to the amateur. Although there are a few exceptions, generally speaking the amateur cannot compete with the professional in most pursuits. It is amazing that the latter have so little pride and confidence in their productions that they find it necessary to enter them in a competition where they must know they have an unfair advantage.

I make nature films, but to compare them with the magnificent achievements of Walt Disney, who has specialists in every branch of film-making, would, of course, be ridiculous. Lest it should be thought that mine is a case of sour grapes, I should perhaps mention that I have entered the Ten Best on only two occasions, one film winning an Oscar and the other Highly Commended (this was before Star awards were instituted).

Either professionals should be excluded from the Ten Best or the word "amateur" removed from the title of *A.C.W.* Then we should all know exactly where we stood.

Sutton Coldfield. W. G. BAINES, F.R.P.S.

A Trifle Incongruous

I HOPE that a connection with some branch of film making does not in itself debar one from being regarded as an amateur, otherwise as a work study engineer who occasionally makes short films for motion analysis, I might find myself described as a professional and excluded from future competitions! On the other hand, for a professional cameraman, say, to do the camera work in an amateur film would be a trifle incongruous, to say the least; but I for one would have no objection to his writing the script or doing the editing. Don't let us have too narrow a definition, please, so long as care is taken to see that it is not abused.

Coulson. A. R. WATSON.

Too Many 16mm. Winners!

IT is positively unfair that professional film-makers who are absolute experts in their field should compete with the amateur with his £20, fixed-speed, bits and pieces, built up over the months apparatus. Working with superb equipment, they have all the expensive resources of their firms at their disposal to beat the little man in a film contest. True, they no doubt have their own cameras, too, but the chance of their walking off with awards seems to me to be certain from the start.

We who push pens or drive lorries or do anything else non-photographic in our daily work, and only manage to obtain a reel of film stock when the milkman has been paid, do not seem to stand an earthly chance against those whose daily work is in film production or processing or similar tasks. And we pay the full retail price for our film and equipment.

One of the main objects of an amateur contest should be to teach amateurs to become competent film-makers. The Ten Best should be restricted to 8mm. and 9.5mm. users—there are far too many 16mm. lads walking off with the honours. Further, there should be two classes: for silent films—for how many amateurs own or want to own sound recording and kindred equipment?—and for sound. It is wrong that those of us who possess one simple camera and odds and ends should have to compete against the sound film expert, whether professional or amateur.

London, S.E.22. S. P. HARRIS.

Amateurs Should Foot the Bill

YOU are either a *bona fide* amateur or you are a professional; there is no such

thing as a "professional-amateur". Other competitions specify that "employees and their relatives are not allowed to enter". I feel that the same principle should apply to the Ten Best. Further, an amateur should finance his films himself; I am inclined to think that sponsored films are a doubtful entry.

Please let us keep the Ten Best strictly amateur! There may be a drop in the standard for a time as a result of doing so, but eventually there would certainly be an improvement. It is much more encouraging if we all compete on equal terms.

Windermere.

H. P. COCKSHOT.

The Professional at Home

MR. G. D. BREWER seems most indignant that anyone connected professionally with the film (or TV) industry should be allowed to make and exhibit amateur films. This seems a most intolerant point of view. A professional working under professional conditions will produce a professional result, but does this in fact happen in the amateur cine world? I think not. Take my own case: eleven years in the film business on feature films, starting as clapper-boy, and five years as lighting cameraman in live television.

At work I can call upon a crew of electricians to rig arcs, 10 Kws., 5 Kws.—an unlimited supply of electricity. At home with 8mm. I do my best on a 13 amp ring circuit. I have no lighting gantry, no automatic hoists. I make do with three rather dilapidated floor stands. I have no camera dolly, no focus-puller, no camera-operator. I do the lot myself.

At work we have skilled make-up artists who can make or mar a production. At home I make do with two pan sticks and some eye shadow. My sets are usually existing walls and furniture. I have no carpenters, plasterers, painters or scenic artists to help me. I have to be my own art director (and a nice hash I make of that job!).

So you see I start off *almost* at a disadvantage—almost—but not quite, for any professional must have one advantage over the amateur (although I believe it to be the only one) and that is experience—experience gained from making and seeing others make mistakes, and learning from those mistakes. This is much easier to acquire when you are not paying for the film yourself!

Yet any amateur can gain just as much knowledge by going more often to the cinema, by joining the National Film Theatre or its like and studying the great classics of the screen. This way he can avoid what appears from Mr. Brewer's somewhat vitriolic letter to be an inferiority complex, for believe me, when shooting 8mm. I feel just as much an amateur as he does.

Iver. DAVID V. MOTTURE.

Making a Start

BY H. A. POSTLETHWAITE

In this new series for the beginner the emphasis throughout is on choice of equipment and its use. That is to say, it is entirely devoted to the tools of film making—not to film making itself. Advice on actual reproduction will be frequently given elsewhere in A.C.W.

Which to Choose: 8mm. or 16mm?

IT cannot be denied that, other things being equal, 16mm. gives a better picture, with crisper detail and a more professional look, than the other gauges. Of course, 16mm. is used professionally to an increasing extent, in medicine and industry, for scientific research, for propaganda and advertising, for instructional, staff training and educational films, and for TV. But not all films of this kind are made by professionals.

Numbers of films on road safety, for example, have been made by amateurs for use by local authorities, and filming of this kind is not only useful to the community but a most interesting and absorbing exercise for a cine club or enthusiastic lone worker. It is best done by a team, though this may consist of only two or three, for it needs a good deal of organisation, careful scripting, and co-operation with, for example, schools, the police, and perhaps motoring organisations.

Propaganda films are often asked for or welcomed by charitable organisations, churches, youth clubs, boy scouts, girl guides, community centres, old people's clubs, festivals, centenary celebrations, and even to show the growth and enterprise of a town or city. Bristol Cine Society has made three highly successful films of the city's provision for the welfare and education of physically and mentally retarded children, and other cine clubs have produced similar films.

An amateur working in a factory, office, or selling organisation may find the theme for a film in the work he is doing in the advantages of labour-saving methods, safety measures, good organisation, welfare arrangements, or social amenities. Such a film might be designed as a training film for new recruits; it might be used for circulation to other branches, and it is the kind of thing one person might tackle single-handed.

Films of this kind are usually sponsored; that is, the organisation that asks for the film to be made, or adopts the film after it has been made, bears the cost of film stock and out-of-pocket expenses. Of course, the sponsor must have confidence that the work will be done well, so it would be rash for a beginner to undertake such a commission until he was certain he would make a success of it. He would be well advised to get experience of "serious" filming by joining a cine society and taking an active part in their work; there is

always room for keen beginners even if they do not own any apparatus.

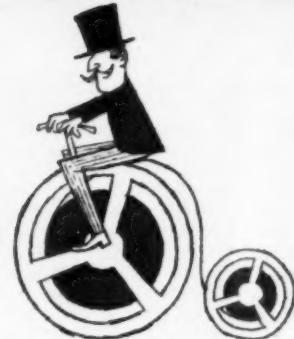
While a sponsor will usually require such a film to be on 16mm., this is not always the case; 8mm. is gradually being recognised as adequate for many purposes—for example, the sports activities of a school, with instruction on how to do and how not to. But those Bristol films on handicapped children required an optical sound track which could not be provided on 8mm. Moreover, if a film is likely to be sent round to other branches of a firm, or other organisations, it is probable that they will have 16mm. projectors but not 8mm.

This may not be the case in a few years' time. It is only within the past ten or twelve years that 8mm. has attained its great popularity for home movie making; in another ten years it may well have established itself as quite suitable for much sponsored and commercial work. Strict synchronisation of a commentary is seldom needed in such work, and a tape commentary is usually quite adequate.

However, this is a field where the chief asset of 8mm., which is the low cost of film stock, is not paramount. If a film is going to cost quite a bit, not only in cash but in the value of time and trouble given voluntarily, the money spent on film stock is relatively unimportant. A 15-minute picture on 16mm. (i.e., 400 feet for projection) might use about 700 feet in the camera, allowing for retakes and editing. This would cost in colour (100ft. spools) £25 10s. 8mm. Kodachrome for a similar picture would cost £9 14s. If the finished film is worth to the sponsors, as it may well be, anything from £100 up, the difference of £16 is negligible.

The arguments in favour of 8mm. and 16mm., then, have amounted to this: for home movies, 8mm. is entirely adequate; for making a start with minimum outlay and running costs, 16mm. may be preferable; for sponsored filming, 16mm. is almost, but not quite, essential.

But this has taken no account of the man who has no desire to make "useful" films, is not particularly worried about cost, and will not be content with an inferior result. For him, also, 16mm. is the gauge. He will have to work with a bigger and heavier camera than if he used 8mm. His projector will be bigger and heavier also, and reels of film will be twice as big as with 8mm. But he will prob-



ably find the wider film more convenient to handle when editing and splicing.

There is the advantage, too, that if he has a sound projector, he can give film shows at home of commercially-made films selected from catalogues containing thousands of popular successes.

The decision must rest with the individual. It is a case of what you are aiming at, and what you are prepared to pay in money and personal application. Here are the arguments summarised:

16mm.

The quality of the picture is better, with clearer detail, particularly in long shots, such as distant scenes. Defects, such as scratches and dust, show up less.

Filming can be very cheap with ex-Govt. black and white film, home-processed.

Projector is heavy and bulky, but there is a wide choice of commercially-made sound films for home entertainment.

Preferred by sponsors for educational, instructive, scientific, advertising, training and propaganda films. Essential for TV.

Optical sound can be added to films as well as magnetic sound.

Film can be bought at all photographic dealers, but not often in villages.

8mm.

Quality is entirely satisfactory for home movies; detail is good in close-ups, and in family films these matter more than long shots.

Cameras are smaller, lighter, and less conspicuous.

Not many people want the bother of home processing. With process-paid film, 8mm. film, colour or black and white, is about one third the cost of 16mm.

Projector easily portable; films occupy less storage space. Plenty of silent library films, and sound stripe films may be expected soon.

Some sponsors are not averse to 8mm.

Sound can be added on film magnetically, or, more cheaply, synchronised with tape.

Film can be bought in places where the other gauges are not stocked.

Next week: How a Cine Camera Works.

MEN want plenty of leg room CHILDREN get all over the place

Seeing that they are comfortable while keeping them in check is the showman's first duty.

HAVING seen all you can of the hall you will know what to prepare for when you overhaul your stuff the night before the show. On the day itself get there as early as you dare. The absolute minimum time that you should have on the premises, in my opinion, is a full hour before the doors open. You will need it all if you are to set up and have a bit of a run through for framing, focus, and sound. If the last is involved, remember that it can often be the trickiest feature of the whole show. Professional theatres are built for sound, but parish halls, schools, and even churches themselves, are often left to chance where acoustics are concerned. It is no exaggeration to say that half the time of setting up can be spent on getting the sound right.

You need to remember that sound is different in an empty hall from what it is when the audience is there. The higher up that you can fix the speaker the better. To put it on the floor, or even on a chair, is hopeless. The top of a piano, or better still a cupboard, is good, but if there be nothing suitable handy, try slinging it from some fitment with strong string. It should be visible to the back rows, for if they can see it they will also hear it well.

Do not put the speaker behind the screen unless it be a perforated screen, which few amateurs possess. The subtle thing called "presence" is nothing but an illusion, and can be obtained quite well even when the speaker is several feet away from the screen. Once the show has got going and people cannot see the speaker grille, they will associate the sound with the picture easily.

Nothing is more maddening than to have your audience arriving before you have finished setting up. Therefore do the key jobs first: the screen, the projector, the loud speaker, and connect up their relevant cables. Get the tests of focus and sound done as early as you can. It is when these vital preparations are made that you can attend to the secondary frills, such as improving the "black-out," laying out your gear, and altering the arrangement of the seats.

Stowage of cables is very important; ideally they should travel overhead—up the wall from the power point to some

handy protrusion, then across to a beam or tie-bar, or even a pendant light flex, and thence down to the machine. The speaker lead should be taken a similar way, but if possible not close beside any cable carrying mains current.

The best gadget for securing cables to things is a fluffy pipe-cleaner. Whether you smoke a pipe or not, as a projectionist you should have some of these. They can be bent, twisted, and wrapped round things with speed, and will hold cables to nails, hooks, and such like things admirably. They also make handy cleaners for the projector itself.

Transparent tape is liable to peel away from most surfaces if pulled, and is best used as an emergency film splicer, as most projectionists already know. As a security for cables it is unreliable, but even so is better than allowing cables to lie about the floor, for there, as sure as water is wet, someone with two left feet will trip over them. Outside in the street it is sometimes said that the public goes about with its eyes on the ground but however true that may be, in a hall where films are being shown it is not true.

If kind helpers have already set out the chairs, the chances are that they will have made a central gangway. You don't really need it. The dead centre is the finest of all viewing positions, and it is pity to waste it. Wide marginal aisles and a solid block of seats before the screen are better, especially if it be a beaded screen. But if

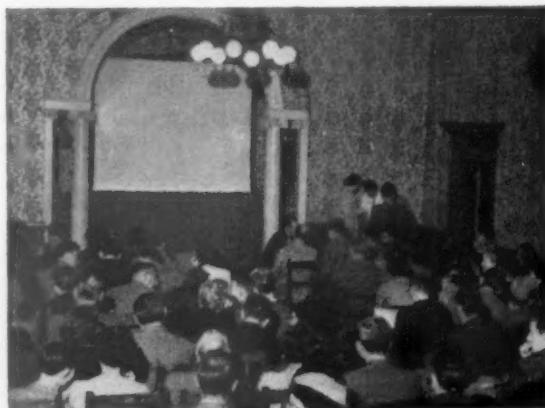
some division in the seats is thought advisable, try a centre block with two narrow gangways and two side blocks.

And try to taper the seating plan towards the screen so that the foremost rows are short. It is a curious fact that at non-professional shows, especially those in church halls, people go for the front seats. They would not dream of occupying the front row at the local Odeon (except, perhaps, upstairs), yet in the parish hall they rush for it. This is because they have the stage show mentality in such places and think they will "see better" there. Not for nothing does the professional cinema theatre put its dearer seats at the back. (It is interesting to remember that in the early days of cinema this point was not at first appreciated.)

The absence of a raked floor is, of course, a disadvantage, but it can be largely overcome by ensuring that the screen is well raised. Judge the height for yourself by sitting at the back and estimating the probable height of a person sitting in front of you. Then note where the bottom edge of the screen ought to come to clear him.

Having decided that, next note how much leg space for comfort you require. Ladies do not take up as much room with their legs and feet as men, who often like to stretch out a bit. I have made myself a stick, brass-bound at the ends like a draper's yard measure. This is marked "Chair Spacer," and sets the distance be-

A pillared arch in the Guildhall provides a proscenium for High Wycombe F. S. shows. Projection and sound equipment is mounted on a permanent dais. Coloured spots illuminate the screen during the intervals.



tween row and row which long experience has found to be ideal.

This distance between chair-back and chair-back is 3ft. 4in. It should not be less than a yard. Such a standard of spacing not only makes for comfort but enables the late-comers to pass along a row without forcing others to stand.

Anything that increases the comfort of the audience in a church hall is worthwhile, for the seats are certain to be hard and unpadded. By the same token, it is suggested that any programme more than ninety minutes in length, even a feature film, should be provided with an interval, if only ten minutes. This is the humane thing to do.

A block of seats right in front of the projector means, of course, that the machine must be high enough for the beam to clear them. Properly designed projector stands allow for this and have a platform about 4ft. or 4ft. 6in. If one is projecting from an ordinary table top, something will need to be placed on it.

This is where one's new friend the Caretaker is useful. Somewhere in the recesses of his domain every caretaker has a little locked room where he keeps not only his brushes and buckets but all sorts of things that "might come in handy some day." He will almost certainly be able to produce a good, firm box or small chest, and this is what you want to raise the projector higher.

On the day of the show the ideal to aim at is to have time to burn when all is ready. It is far better to be standing about calmly, waiting for your audience, than be rushing about harrassed while the audience waits for you. This is bad showmanship, for your audience knows only 35mm. standards, and is apt to compare everything with those.

At the Gaumont the projectionist has the advantage of a closed room. He may indeed be in a flap over something, but the audience doesn't know it. To them all is well, and that is what they unconsciously expect from you, too.

When the moment comes to start the show, all that should be necessary is to lower the lights and switch on the projector, and that should be done so soon as the lights go out. It is bad to have a long pause in darkness before the film starts, while you wave a torch about, and worse still, to call out for the lights to be put on again a moment, please, somebody — we're not quite ready. That is good for a general laugh, and the idea is that the film should be the entertainer, not you.

Try to arrange for an assistant to put the lights out — your pal the Caretaker again — and see that he knows the order of switching off. The order is important. First to go off should be the lights nearest the screen, and thence in turn towards the rear of the hall. The opening titles can even be run through while the final lights are still going off.

At the end of the show the reverse procedure is followed, and a minute or two's warning given to the person responsible so that he can get into position. Before the auditorium lighting is so much as touched at the beginning, care must be taken to see that all extraneous lighting is doused first: other rooms and corridors, for example, whose lights are capable of being seen from where you are, and external lights over outside doors.

If the show is being given for children, you should endeavour to secure that you are not the only responsible person present; there should be people there with authority over the children. It is a common thing at Sunday School parties and the like for the teachers and other adults in charge to assume that once the films start, that lets them out. But actually it is very unfair to you to leave you in sole charge not only of the show but of the audience as well. Indeed, you cannot lace up the projector and control unruly children at one and the same moment.

With children around, in fact, you should not go away from the machine at

all. It should be the task of someone else to call for silence and give the show its formal beginning. He does not need to tell the children all about what they are going to see, but he *must* tell them two things: how many films there are, and what the last one is. For children have a queer way of thinking that the words "The End" mean the end of the lot! They come as a signal for general movement, and if the succeeding films are not swiftly forthcoming the quieting of the audience will have to be done all over again. I have frequently had to call out from the projector: "Sit down! There's more to come!"

It is a wise plan to be utterly firm about unnecessary moving about. Let the children understand that if anyone is seen running around during the show, the show will stop. And be as good as your word. I once had an audience of teenage Youth Clubbers who paid not the slightest attention to the first five minutes of the programme. Whereupon I switched off abruptly, and in the sudden startled silence let drop a few well-phrased sentences. After that there was no trouble.

To be concluded next week

Running Commentary BY SOUND TRACK

ONE day, perhaps, there will be a film history of dual roles. There is always a curious appeal about this essentially cinematic trick, and there are many cases in which it has been pulled off with quite remarkable aplomb; my own favourite is *The Son of the Sheik*, wherein Valentino did it with exceptional technical accomplishment and with a ready wit.

Betty Hutton did it with gusto (and Bing Crosby) in *Here Come the Waves* in 1945, photographed by Charles Lang. Laurel and Hardy did it in *Twice Two*. Mary Pickford did it in *Little Lord Fauntleroy*, 1921. The TV people know all about it and do it quite well, though I wish someone could find a copy of Lupino Lane's 1925 2-reel comedy, *Only Me*, in which he played all the parts himself. ("Nipper", they must have said, "are you quite certain you can entertain them, for half-an-hour, on your tod?")

When it comes to the dual role played in serious drama, I think all critics would agree that the most profound performance to date was given by Elizabeth Bergner in *Stolen Life*, with Michael Redgrave, 1938, directed by Paul Czinner. (An example of a professional film in which an actor has doubled as the cameraman does not come to mind, though it is often enough done by amateurs, and pretty expertly.)

The accompanying still shows a typical dual-role set-up, but I guess only a very few of the film historians could name the film. In the shot reproduced Lewis Stone is seen doubling as a Mountie and a fugitive, under the direction of Marshall



Dual role set-up: Lewis Stone doubles as a Mountie and a fugitive.

Neilan, back in 1919, in the First National production, *The River's End*.

Will Magnetic Oust Optical?

GONE are the early limits of stereophonic sound, with a mere three tracks permitting the star to carry her voice with her as she strolled, singing, across the width of the screen. The accompanying diagram shows the current standard arrangement of six tracks on 70mm. film as used for such films as *South Pacific* and *Ben Hur*. *Around the World in Eighty Days* was so filmed, but was reduced to standard 4-track CinemaScope for this country. Many cinemas, I may add, still show one-track versions of CinemaScope, so that wherever the star moves her voice obstinately remains at screen centre, and there are no auditorium speakers.

All the tracks on 70mm. film are magnetic. It really seems that magnetic recording

continued on page 137

By John Hodgson

Living Room into Cinema in One Minute

WITH THIS HOME-MADE SELF-CONTAINED PROSCENIUM

THIS PROSCENIUM is entirely self-contained, and can be erected and dismantled in a minute. It is constructed from a sheet of hardboard 5ft. high and 1½ft. wider than the screen, has curtains on runners behind a hardboard pelmet at the top, and incorporates an ordinary roller screen. At the foot of the curtains is a bracket carrying a small 15 watt lamp covered with coloured cellophane, or a coloured lamp can be used. In front of the lamp is a decorative lamp shield, also of hardboard and fixed to the bottom bracket.

Construction is simple. Along the top edge of the 5ft. high hardboard is fixed a shelf—running the whole width of the hardboard—of 3 x ½in. wood, supported by a length of 1½ x ½in. wood (Fig. 1). To the front of the 3 x ½in. piece the 6in. deep hardboard pelmet will later be fitted, and it can be carried round the sides if desired for good appearance. Before fitting the pelmet, however, the curtain runners should be screwed in place. The plastic type curtain railways have proved excellent, and run more quietly than brass. It is desirable to have the curtains overlap at the centre.

The 3in. wide by ½in. thick bottom bracket or shelf is fitted along the lower edge of the 5ft. high hardboard, again supported with a length of 1½ x ½in. wood. A batten fixing lampholder is screwed to the centre of the lower shelf, and a hardboard lamp shield, cut to an attractive shape, mounted in front of it.

A stout screw-eye goes each side of the top 1½ x ½in. wooden cross-piece; these are used to support the proscenium from the picture rail, or from adequately stout

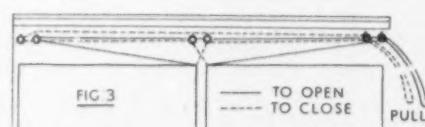
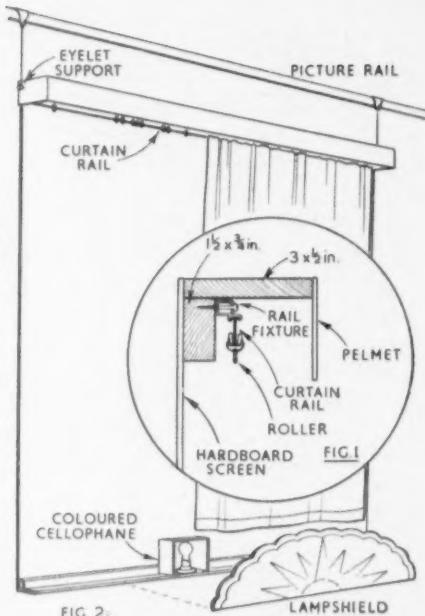
hooks fixed in the wall (Fig. 2). The screen is hung from a screw-eye located behind the pelmet and curtain railway, centrally across the width and as close as possible to the main hardboard sheet.

The ruffled grey velvet curtains are attached to the railway in the usual way. They should not be too long or they may touch the hot lamp; 50in. proved a satisfactory finished length, using 36in. wide material covering a 48in. wide proscenium. Note that the lamp shield must be high enough at least to cover the bottom edge of the curtains.

These curtains are controlled by stout picture cord running in eyelets (or small pulleys can be used) as shown in Fig. 3. The cord can be operated by an assistant, standing at the side of the screen—but preferably hidden from the view of the audience—and the coloured 15 watt light wired in such a way that it is controlled from the projector position. A red light looks most effective on the grey curtains.

The natural dark brown finish of the smooth side of the hardboard looks quite attractive as it is. The lower wooden parts can be stained to match. The completed proscenium is hung from the picture rail, the screen set at a convenient height by adjustment of the length of cord supporting it, and it is ready for use.

Obviously the unit lends itself to embellishment by those who want something a little more elaborate. For example, ways can be found of concealing loudspeakers, and several small lamps could be used along the bottom of the screen, perhaps of different colours, with individual switching or dimmers.



MATERIALS REQUIRED

[Dimension "W" is 1½ft. wider than width of screen including borders.]

Hardboard, best grade, ½in thick, 5ft. high x "W" (main back-board).

6in. x "W" (pelmet).

6in. x 3in., 2 pieces required (sides of pelmet).

For lampshield, to size and design required. Suggested height 6–12in.

Wood, 3 x ½in. prepared, 2 pieces each of length "W".

1½ x ½in. prepared, 2 pieces each of length "W" (for top and bottom crosspieces).

Wood screws, about ½in. long, No. 8s.

Curtain railway, complete with fittings.

Screw-eyes (see article).

Picture cord.

Batten lampholder,

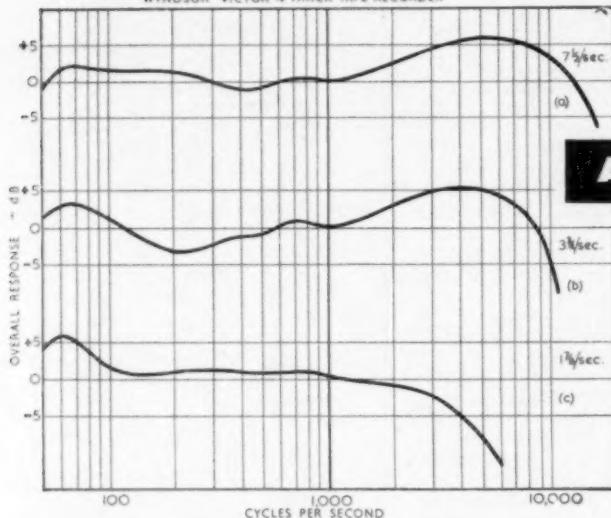
15-watt lamp (small type) preferably coloured red.

Wire flex for lamp.

Curtains, made up with ruffling tapes.



WYNDSOR VICTOR 4-TRACK TAPE RECORDER



Frequency response of the record-replay system (excluding microphone and loudspeaker) at the tape speeds of (a) 7 1/2 in/sec. (b) 3 3/4 in/sec. (c) 1 7/8 in/sec.

ACW TEST REPORTS

Wyndson Victor 4-track Tape Recorder

The relatively large speaker—a Goodmans elliptical 10 x 6in.—is housed in detachable lid.



IN outward appearance the 4-track version of the Wyndson Victor is similar to the well-known 2-track model which was described in *A.C.W.* for August 1960. The only visible difference is the addition of a neat little switch to the plastic shield covering the heads. This switch determines which of the two heads is in circuit—the upper head, for track 1, or the lower head, for track 3 (it is not possible to play the two tracks simultaneously). To use track 2 or track 4 it is necessary to change over the full spool of tape from the take-up spindle to the feed spindle and re-thread the tape.

The obvious advantage of the 4-track system is that it doubles the recording time available from a reel of tape, and the important question, therefore, is whether the use of the narrower track results in any loss of quality. With 4-track recording the width of each track is only 0.45 inches, compared with 1.0 inches for two tracks, and the signal picked up by the head on replay is correspondingly smaller. Hence the exclusion of hum pick-up from the head and its associated wiring is all the more important.

In the Victor these problems have been successfully overcome, and the level is satisfactorily low at all times. The signal-to-noise ratio is entirely satisfactory, and it is only when the 1 1/2 inches per second speed is used with the tone control set for maximum "top" that background hiss just becomes perceptible. Taken all round, the performance of this 4-track machine does not seem to be in any respect inferior to that of its 2-track predecessor.

Whether or not the 4-track model is preferred to the twin-track must depend on the use to which it is to be put. If the aim is the building up of a library of recordings, then the 4-track system effectively doubles the storage capacity of the tape—albeit at the expense of some complexity in the indexing system needed to enable a wanted recording to be located readily. But for the cine enthusiast who wants to edit his tape by cutting and joining it, clearly only one track can be used, and there is then no advantage in using a quarter-track rather than a half-track. This

observation applies, of course, to all 4-track recorders, and is no criticism of the Victor.

The overall frequency response of the tape record-replay system (that is, not including microphone or loudspeaker) measured at the high-impedance OUTPUT socket with an input of 100 millivolts into the RADIO socket, with the gain control set at maximum, is as shown. The useful upper frequency limits at the three speeds may be taken roughly as 15 Kc/s. at 7 1/2 inches/sec., 10 Kc/s. at 3 3/4 inches/sec., and 5 Kc/s. at 1 7/8 inches/sec. This is a creditable performance, and it is clear from these results that, with modern small-gap heads of the type used in this recorder, there is little advantage for most purposes in using a tape speed of higher than 3 3/4 inches/sec.

The slight "roll" in the middle part of the frequency response at the higher speeds is probably an idiosyncrasy of the particular machine tested, and it is quite insignificant in its effect on the quality of reproduction. The top-end response can in any case be reduced, when using the Victor's own loudspeaker, by judicious use of the tone control (which, incidentally, is not operative on the high-impedance output socket).

There is a suspicion of wow at the lowest of the three speeds, particularly when the machine is first switched on from cold. At normal running temperature the measured wow and flutter was of the order of 0.15% at 7 1/2 inches/sec., and increased to between 0.5 and 0.8% at 1 7/8 inches/sec. This latter figure is noticeable on some types of music, but is quite satisfactory for dialogue.

The volume indicator is of the customary "magic eye" type, and on the particular machine tested tended to give rather too high a deflection—i.e., recordings made using it strictly according to the instructions were rather under-modulated. This is, of course, a characteristic that the owner very quickly gets used to and is able to allow for.

In quality of reproduction the Victor scores over many of its competitors by using a relatively large loudspeaker—Goodmans elliptical 10" x 6", housed in the detachable lid. This arrangement is not altogether without disadvantages, however, in that when the

machine is set up for use it is in two interconnected parts and is not then very easy to move; and since the back of the speaker is unprotected, the cone might easily be damaged (say, by the mains plug) if the lid is replaced carelessly.

When closed the Victor is unusually compact, but here again the penalty is that the case is too compact for the lid to be replaced when the 7in. spools are in position on the deck. You can't have it every way! In matters of design such as this there is much to be said for and against; and doubtless many cine enthusiasts will be very properly for.

The arrangement of input and output sockets is unchanged, and permits the Victor to be used as a public address or gramophone amplifier without using the tape. There are separate input sockets for microphone and radio (or gramophone) each with its own volume control. The controls are of the milled-edge type, and are not labelled. The cabinet is smart and well-finished in two-tone grey leather cloth, and the recorder is supplied complete with crystal microphone and 1,800 feet of long-play tape. The overall size, with lid closed, is 14 1/2" x 13" x 9" high, and the weight is 26 lb.

Price 49 gns. (Wyndson Recording Co. Ltd.)

NEBRO-LITE

A SIMPLE, compact bar light, the Nbro-lite takes a pair of E.S. capped reflector type flood lamps. Built on a pressed steel case with rounded ends, it has a sturdy camera platform covered with non-slip surfaced rubber, and fitted with a standard $\frac{1}{4}$ in. Whit. camera screw. The 4 $\frac{1}{2}$ in. long moulded plastic handle is topped with a $\frac{1}{4}$ Whit. screw, so can be removed for storage; it can also be used separately on a camera.

The two E.S. holders are shrouded by plastic rings which are not fitted to the original American model. The British distributors have wisely insisted on them, to make it impossible for the user to touch the bare metal lamp screw caps, but unfortunately there is insufficient clearance inside to suit some types of No. 2 reflector photofloods lamps, the glass envelope of which screw tightly against them. Possibly a generous chamfer of the inside diameter, plus smaller fixing screws, would effect a cure.

The mains cable is approx. 6ft. long—not, in our opinion, quite enough for a lamp bar which, obviously, must be fairly mobile. The wire is two-core, and no provision is made for earthing. The switch is a sturdy on-off type (series-parallel switching is not provided) controlling both lamps.

Although the lamps are slightly below the level of the camera lens, there is no suggestion of a weird effect at the distances generally used for cine work. Since they are fairly close in to the lens, the lighting is inevitably flat, but it renders detail well and produces very little shadow.

The Nbro-lite is well made and finished in light grey hammertone enamel. With the handle unscrewed it packs into a box 13 $\frac{1}{2}$ x 4 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in. Price £2 9s. 6d. (Submitted by Neville Brown & Co. Ltd.).

FAIRFAX ELEVATOR TRIPOD

THIS full-size tripod—of American origin—is unusually light: only about 2 $\frac{1}{2}$ lbs. The three-section (two-draw) legs are of adequately proportioned tubular light alloy, the anodised black outer section of each leg being $\frac{1}{2}$ in. dia; the inner sections are anodised natural aluminium finish. The leg extensions are locked to any desired height by knurled collet rings and are tipped with rubber feet. They are firmly held in the top unit and open out only as far as a positive stop, so cannot splay out accidentally.



Nbro-lite



Fairfax Elevator tripod

The pan and tilt head is carried on a central column $\frac{1}{2}$ in. dia. x 17in. long, made of stout alloy tube (about $\frac{1}{4}$ in. wall thickness). The rise or fall of the centre column is gear-driven by a crank handle working in rack cut in the column itself. A locking screw is provided for the centre column which, incidentally, has a stop at its lower end to prevent complete withdrawal.

Though very simple, this head is ingeniously designed and locks firmly on both pan and tilting movements (together) by screwing in the panning handle. The friction surfaces are fairly small, but the design is such that, when the handle is slackened off, there is a convenient amount of residual friction (the head does not flop about), and it can be panned and tilted perfectly well. The panning handle is, in our view, somewhat on the short side (it is less than 6in. long) for smoothest possible control of the movements, but on the other hand it is particularly neat when the camera is used from a fixed position. The $\frac{1}{4}$ in. dia. knurled knob on the end of the pan handle also could be more generously proportioned, though here again this would be at the expense of neatness and possibly weight.

The camera platform is $2\frac{1}{2}$ x $2\frac{1}{2}$ in. with a flat metal surface. A standard $\frac{1}{4}$ in. Whit. tripod screw is fitted, with—below the platform—a large knurled head, which we found rather too thin for really easy tightening; a thicker milled edge would have been an advantage.

With legs at full extension, the camera platform is 48in. high, and raising the centre column to its maximum height raises it to 62in. The 14in. column extension is very useful indeed, for it is certainly very convenient not to have to re-adjust the height of the legs. With legs and centre column at minimum extension, the platform is 20in. high. Closed, the tripod is quite compact, the elevator crank handle folding neatly inwards.

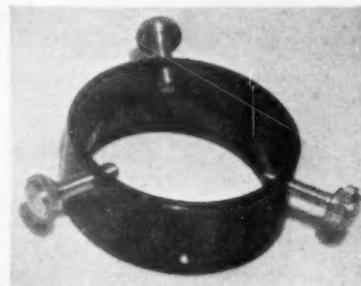
Setting up of the Fairfax is both easy and quick. Naturally, the knurled locking rings on the legs have to be screwed up fairly tightly, which action not only locks the extension but removes all play, so that the legs are quite firm. Very firm, too, is their strongly sprung fixing into the top unit. When locked up properly, the tripod is admirably steady, and only slightly less so when the centre column is at maximum extension. It proved capable of supporting typical narrow gauge cameras with a rigidity that belies its light weight and portability. The standard of finish is good without

being taken to unduly expensive limits. Recommended. Price £3 17s. 6d. (Submitted by Neville Brown & Co. Ltd.).

VEBO SUPPLEMENTARY CLOSE-UP LENSES

THE VEBO supplementary (close-up) lenses are each supplied in a universal mount which will fit almost all camera lenses of up to 1 $\frac{1}{2}$ in. dia. Primarily intended for use with fixed focus lenses, they can also be used for focusing closer than the minimum marked distance with focusing lenses; for this the latter should be focused on infinity.

The range available is: two for portraits and close-ups, working distance 3 to 4 and 4 to 6ft.; five for titling, working distance 23, 20, 15, 10 and 7in.; and three for large magnifications, working distance 4, 3 and 2in. All are of plano-convex construction, and are bloomed to reduce scatter, the makers stating that, with the narrow angles of view encountered in cine, the more expensive meniscus construction gives no advantage, and that the improvement over uncoated lenses is appreciable.



Vebo close-up lens.

The mount is made of aluminium alloy anodised black, with one end spun over and the lens held against the seat by an internal circlip ring. Three knurled-headed screws are set radially at equal intervals around the rear of the rim, and the supplementary is fitted to the camera lens by screwing them in until they grip the outside of the camera objective; for best results the lens should be centred correctly, and this is best done by looking from the front and observing that all the screws are screwed in by the same amount. As far as we can see, the only cameras the lenses will not fit are those in which there is no external lens barrel, such as those having lenses buried right inside the body; luckily, there are very few of them.

The mount is engraved with the focal length, and next to this is a bright dot which marks the position of the lens externally. It is from this point that the working distance is measured (as with all supplementaries), *not* the film plane of the camera used normally with focusing lenses.

Each lens comes packed in a foam-lined plastic box engraved with the focal length, and is accompanied by a chart showing the field covered (based on the actual projected image) by all the lenses 23in. to 2in. focus when used with camera lenses of 5.5-6.5, 10, 12.5 and 13mm. focal length for 8mm. cameras, and 10, 15/16, 20, and 25/36mm. focal length with 9.5 and 16mm. cameras.

(continued page 139)

A NEW NAME—COVERING A NEW SERIES OF CINE EQUIPMENT—DESIGNED WITH THE AMATEUR IN MIND

CINE ACCESSORY KIT is designed to supply the amateur film maker with a complete kit, of accessories at a very reasonable basic cost, which can be made up for use as required. For example the kit will make up into a most efficient and rigid titling bench complete with lights and moving camera platform. With a very few minutes spent on re-assembly you can have a floor light stand, a table stand, a screen stand, etc.

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At the total cost of only £7/15/6 (postage 7/6).

A feature of this equipment is that you can purchase any part of the kit separately even down to the last nut and bolt, this means that you can add to the kit as you go and purchase the parts as you require them. For example, if you wish to use 3 lamps instead of two on a lighting stand you can buy the extra reflector, lamp holder and connecting flex. Full details of this most versatile equipment are available from your local photographic dealer or direct from the actual manufacturers

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MALHAM CONVERTA SCREENS

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This model is provided with a rigid, telescopic floor stand of superior construction which allows the screen to be placed at an optical centre height of 4ft. 3ins. A sliding centre tube arrangement provides uniform tension. 40" x 30" or 36" x 36" **67/6**

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Tensioned by an adjustable centre bar, this model is fitted with plastic capped feet which swivel to give a very firm support on the table. This model can be fitted to the floor stand. 40" x 40" or 36" x 36" **49/6**

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Little Films with Big Ideas

BY JACK SMITH

WE want to make real films, which can be shown to real audiences who will accept what they have to offer and delight in them (if they're any good) without caring a damn whether they're professional or amateur, 35mm. six-channel magnetic or 16mm. sound-on-stripe.

Paradoxically, it's the little films we make which stand a greater chance of acceptance than our longer efforts. A half-hour documentary with specially composed music, commentary and sound effects, all on a proper optical track, may too easily invite comparison with the professional product, coming out unfavourably because of technical roughnesses we can't afford to avoid. (Of course, this needn't be the case if the subject-matter is urgently felt and urgently presented, but it's likely to be so more often than not.) A funny little two-minute picture, personal in content and approach, may not have to stand up to such a test, because there's little or nothing in the commercial cinema to set against it.

There are a few professional prototypes of the kind of thing I have in mind. Norman McLaren's *Neighbours* and *A Chairy Tale*; the Polish *Two Men And A Wardrobe*; some television shorts; maybe another half-dozen off-beat films which have been seen in the specialised cinemas and at the film societies—but the field is rich, and we haven't really begun to tap it properly.

What sort of films are these? They have two things in common: they are all little films embodying big ideas, and each is the personal vision of one or two imaginative film-makers.

Neighbours, you may remember, shows two men engaged in back-garden strife

over the ownership of a flower which grows at their boundary fence. In galvanic stop-motion, accompanied by a fiercely accurate electronic score, the two neighbours pass from covetousness through argument to savage battle and sudden death. At the end the flower still blooms, unconcerned, between their graves...

A Chairy Tale points a gentler moral. The Hero wants to sit in a chair. It won't let him. He cajoles, threatens, bullies, but it always runs away from him at the crucial moment. In the end, he pretends that he is a chair, and lets it sit on him. Confidence is established, and now the chair returns the compliment...

Two Men And A Wardrobe presents innocence losing the battle in a hostile world. The two little men who emerge from the sea with their strange burden wish harm to no one; indeed, they try to give their wardrobe away to anyone who takes their fancy. But such strangeness is suspect, and in the end they return to the sea, saddened by the violence they have provoked ashore...

Expressed in words, these themes may appear naive. But just as you cannot begin to appreciate the depth and compassion, say, of Strauss's *Rosenkavalier*, by reading the bare libretto, so you cannot judge the immense effectiveness of these films until you see their ideas expressed in images on the screen. As music and production give a thousand times more meaning to the story of the opera, so visuals and sound (in a good film, at any rate) clothe the idea in nuance and urgent expressiveness. You've got to be alive to images, of course; as John Huntley once said, it's possible that people can be "image-blind" to films just as some unfortunates are tone-deaf to music.

What are the non-professionals doing along these lines? Very little, I'm afraid. Yet any imaginative amateur could have made a good shot at the three films I've mentioned. The Grasshoppers could have managed the techniques of *Neighbours* and *A Chairy Tale*, if they had ideas as well as production facilities. *Two Men And A Wardrobe* is technically as simple as *Rescued By Rover*. Always, it's dream-ing up the idea which is so difficult.

I've seen one or two good examples of the genre, however: *Deterrant*, which I mentioned last October, with its chilly message about nuclear war ending on a merciless commercial "spot" ("You too can have *Deterrant*! Use it now and pay for it later!"); *Fable*, which fared so badly at the IAC Convention; I even had a hand in one myself, which earned a Gold Star in the last Ten Best and which modesty doesn't forbid me to talk about.

This was KCS film Unit's *The Non-Conformist*, running for a minute and a half, costing about seven or eight pounds to produce, and in some peoples' estimation more memorable than any of our more ambitious efforts.

All the inhabitants of a school rush from place to place by hopping on one leg. A new boy turns up who hops on the other leg. The rest chase him and beat him up. In the last shot, two schoolmasters congratulate each other on his downfall: "We don't want anybody odd here!"

This tiny variant on the stone-in-glass-houses theme makes people laugh, but leaves an uncomfortable silence when they've thought about the point. We shot it in one hour, using 100 ft. of 16mm. reversal stock and a cast of about twenty. We tightened up the action in the editing, bringing down the footage but throwing



"Look! He's different! He's standing on the wrong leg. We don't want anybody odd here!" And so the new boy is pursued by one and all, and learns the hard way the need for conformity.—From the King's College School F.U.'s "The Non-Conformist."

away only two unwanted close-ups. We gave it a lunatic pace by shooting at 16 f.p.s. but projecting at sound speed.

A cutting copy was made for the editing, and this was used during rehearsals for recording, which took us about three hours to achieve, most of the time being spent experimenting with sound effects. The final track was transferred on to magnetic stripe (on a projection print) from two tapes. One of these carried the few sentences of chorus and "speech". We weren't concerned about lip-sync, as realism was clearly unnecessary. The other tape carried the sounds of a toy xylophone, a wooden hammer striking a collection of wine glasses, an alarm clock and a sort of *ostinato* effect obtained by drumming with rulers on a wooden bench-top.

This curious tape was recorded in sync with the cutting copy, screened as various operators watched the screen and hit the right things at the right moments. Projection was at 16 f.p.s. The tape so produced was not wildly out of sync. with so short a film, and it was transferred on to the stripe with the projector again running at silent speed.

Now the speech tape was laid, this time running at 24 f.p.s., and the tape deck was stopped and started as the cues appeared on the screen. Sudden obliteration of the "music" track occurred whenever the voices came in, but this didn't seem to matter at all, and the effect was preferable to that obtained in experimental runs using a mixture of half- and quarter-track recording.

We now had our sound film. Projection at sound speed made the "music" quicker and, of course, slightly higher in pitch—paralleling in sound the speeding-up of the visuals—but the voices came over normally.

Total time taken: about five hours. Total cost: under £8. Result: a queer little film which people remember, because it has a deadly serious content presented very unusually. And they've even shown it on TV!

I'd like to see more work of this kind being done. You need the idea—a simple one—and the right technique to slant it across effectively. The technique is easy, but a hundred sleepless nights may not bring a worthwhile idea which appeals to you.

Why not take a look at *Aesop's Fables*? Here are themes galore, presented with a conciseness that's never been equalled. Suppose that your track carries a reading of one of these little tales while your visuals illustrate it in an unexpected way—I'd like to see someone having a go at this!

Consider the story of *The Dog and the Shadow*; you remember it—the dog carrying a piece of meat who let it drop and lost it when he tried to grab a bigger piece

which turned out to be only a reflection in the water. Why not tell this, straight (in my edition of the *Fables* it runs to fewer than a hundred words), and accompany it with scenes at a fashionable cocktail party? Instead of dog, young man on the prowl. Instead of piece of meat, nice-looking girl he's talking to. He loses her through trying to hook a glamour-puss he's caught sight of in a mirror—and who turns out to be not so glamorous as direct, or to be firmly attached to a husband or a bruiser boy-friend.

I think that you could make quite an effect through the contrast between Aesop's simplicity and the sophistication of your pictorial illustration. Of course,

you'd need to be very careful. The audience must be able to look and to listen and keep the two things separate in their minds while savouring the contrast. Maybe you could find a better fable to use—perhaps one that could be illustrated by candid camera shots of real happenings in the streets or wherever people get together. But it is worth trying.

Wasting time making films around truisms? I don't think so. Aesop's Little *Morals* do after all represent real truths, often important ones. Surely one of the artist's tasks is to give new expression to old ideas? I believe that there's quite a future in making such Little Films around what are, after all, very Big Ideas!

Lost Lower Loop?

If the projector suddenly begins to make a noise like a tiny machine gun and the picture flickers madly on the screen, you have lost the lower loop. Stop the projector, re-form the loop, check that the claw and sprocket wheel are engaging properly, and when you come to re-wind the film look at that portion carefully to see whether any of the perforations have been torn or enlarged. If they have been damaged, cut out the part of the film affected. If you don't, you will probably have the same trouble next time the film is put through.

The loss of the loop may be due to perforations previously damaged. This is the most likely cause of the trouble and the first thing to suspect. In fact, unless the loop is lost frequently, you need seldom look further. But there are other causes, and after two or three lost loops on a film in good condition you will have to consider the possibilities, particularly with a newly acquired projector.

The fault may be with the claw. The business of the claw is to thrust forward into a film perforation as the film rests for a brief instant in the gate, drag the film down one frame, and then retire ready for the next thrust. If the claw is incorrectly adjusted, it may not drive into the perforation accurately, and the particular frame in the gate will not be moved on. The lower sprocket wheel, however, is still moving the film forward, and so the number of frames in the loop between the gate and the sprocket wheel will be reduced by one.

If this happens two or three times more, the lower loop is lost. The sprocket wheel continues to advance the film towards the take-up reel and the claw begins to hit the film, not where the perforations are, but in between perforations. The picture on the screen flickers with the frame line more or less in the middle.

The setting of the claw so that it thrusts forward just far enough and not too far is very fine. If it does not go far enough, it may miss the perforation hole, or catch it too late to make a good pull. With a very old projector this may be due to wear of the claw.

Many projectors which are by no means old sometimes fail to effect a pull-down (i.e., the bottom loop is lost and the top loop enlarges) for similar reasons. On modern projectors the claw is usually sprung forwards on to the cam which performs the in-and-out movement. The sprung claw has the advantage that it probably will not be able to punch holes in the film in the event of a lost loop, and clearly is a desirable feature in a projector for amateur use, but only a certain spring pressure can be

applied. So if the claw does not actually enter the perforation—as, for example, if it just meets the lower edge of one—it will skid over the film between the perforations without effecting that pull-down.

How can it happen that there isn't a perforation waiting in just the right place as the claw thrusts forwards? Slight variations in where the film comes to a stop in the gate, due to overshoot—closely linked with gate tension—is one cause. Anything which changes the amount of drag in the gate, e.g., film which has more, or less, surface slip, or different flexibility, can cause the perforations to come to rest in a slightly different position, and possibly not quite aligned to give clearance all round on the entering claw. Poor slitting, with rough edges and possibly over-width, may also cause the film to miss a pull-down. Excessive play of the claw frame on the up-and-down cam, or in the claw frame pivot, may be contributory factors in many cases of loss of loop and, indeed, the fact that it happens so rarely shows that it needs a special combination of circumstances for it to happen at all.

If the fault is not with the claw, it may lie with the take-up, i.e., the arrangement for winding the film on the take-up reel after it has passed the lower sprocket wheel. The tension of the take-up may be too strong, and the film pulled along more quickly than the sprocket wheel wants to go, the result being that it is dragged across the sprockets with loss of the loop and, probably, torn perforations.

And, by the way, loss of the upper loop may occur similarly with a projector which provides for rewinding the film by slipping a belt on to the spindle of the feed reel; if this belt is left on the spindle when a film is being projected, instead of being removed, it will hold back the film so that the upper sprocket wheel will not be able to pass it into the gate fast enough.

If the cause of the lost lower loop is not with the claw or the tension of the take-up, there is just a possibility that it may be due to incorrect pressure on the film in the gate; i.e., a fault in the springs behind the pressure plate. Just a possibility.

Faults in the claw adjustment, the take-up tension or the pressure plate require expert attention. If they occur in a new projector, it should be returned to the manufacturer, via the dealer. But don't dash off to your dealer the first time a loop fails. It is long odds it's nothing more serious than a faulty perforation.



Cine Club Nights Entertainments

The Director, the Art Bloke, the Budding Author, the Young Gentleman, a huddle of Elders, and the rest decide to make a fresh start. But, of course, things don't go smoothly; indeed it's

QUITE LIKE OLD TIMES

BY DENNIS LEGGETT

"And the paint", added the A.B. "Any way, it's all back here now".

"Well, that's all right then, isn't it?", said the Secretary, frowning at the Treasurer. "We don't mind the stuff being used, do we?" and he chortled as he dug his finger into the Treasurer's ribs.

But the A.B. wasn't letting it go. "I should think not! When I think what I've suffered for this club! And all I did was use it for one night for the poetry reading".

"The what?" It was a chorus. As the Director said, "Like old times".



... dug his fingers into the Treasurer's ribs

"You lot wouldn't understand". The A.B. was on the defensive. "And I tell you for one, if we're all going on sneering at each other again, I'm not staying", and he stood up.

"Sorry, I'm sure. Beg your pardon". The chorus was ragged.

"And so I should think", came from our Director. "Now just you sit down. If anyone wants to start a fight, he can go and break up another club". He looked about him belligerently. "The best thing we can all do now", he said, "is have a cup of tea".

"The kettle's on", said Continuity.

"Good girl! Well, it seems that we look to the future". Our Director was brisk. "That means scripts", and he rubbed his hands together and grinned at us.

Clearly no one else had thought of that possibility. It was the old story; everyone looked everywhere except at each other—everyone but our Young Gentleman. "I gotta gimmick", he said, and lit a cigarette like the man who is never alone. We all duly waited.

"It's a natch", he said, and tilted his head back to send smoke drifting up in a dense cloud. "It goes like this. . ."

"Anyone for tea?" Our Continuity Girl was demure as she smiled at the Y.G.

Tea thawed the flow of conversation. It began to seem like old times still more.

"We really should try to settle something". It was our Chairman who spoke. The noise subsided. "May I suggest, before we commit ourselves. . ."

"Nobody's committing me", said the Young Gent. "My nose is clean".

"... that we try to find out the majority view". Our Chairman spoke firmly. "Perhaps it would be a good idea to ask everyone here to write down on a piece of paper, in order of preference, the three things they would most like to find in the club".

"Women, women, women", chanted the Young Gent, glancing at the Continuity Girl.

From the din it seemed that the paper idea was acceptable, and soon we were all scribbling. Our Chairman, Treasurer and Secretary gathered in and sorted out the pieces.

At last the Chairman spoke. "Well", he said, and cleared his throat, "well", and he stopped. He looked at our Secretary, who plunged with: "It's lectures".

"Lectures?" Our Director seemed to struggle with the word.

"And film shows and demonstrations", said our Secretary, and then enigmatically, "You know".

"Someone did suggest beer", said the Treasurer and laughed.

Our Director scowled. "Do you mean no one wants to make a film?", he asked.

"It's not mentioned here", said the Chairman.

"They want lectures?" The Chairman, Secretary and Treasurer nodded.

"Like a ruddy Evening Institute?" He was beginning to boil.

"It could be a good thing", said the Treasurer. "We haven't any money".

"That's it!" said our Director. He stood up, his eyes closed. "That's it! We've been here before".

"Just a minute", said Lights. "Let's get this straight. When you asked for suggestions I thought it was understood we would make a film".

continued on page 135

"THAT's that, then", our Chairman said. "We've resolved not to have another row. We've elected everyone to do something. All we have to do is find something to do", and he smiled. We looked at him.

"Perhaps you can suggest something", he said nervously to our Director.

"So", said our Director, and he looked about him, "we start again, eh?"

"Don't say it like that!", the Secretary spoke hastily, "or we'll be back where we started".

Our Director gazed at him. "It was just such over-sensitivity", he said, "that caused the bust-up last time".

Our Secretary reddened, breathed deeply, began: "Fact is. . ."

"Yes", said our Director. "Quite right, I'm sorry. The best thing is for everyone to forget it. No recriminations, no arguments—a clean slate. Now what about the future? You have all agreed to ask me to direct again. What's it to be? Do we finish the old film or start something new?"

"The old one?" asked a new member.

"The one that caused the fold-up", said Lights. "Best leave it alone".

"Why?" asked the new member, and there was silence.

Those of the old guard attending this re-organising session gazed vaguely about them. It was our Young Gentleman of the contemporary habits and attire who broke the tension. "Bud", he said, "You wanna club?"

The newcomer, a more normal member of the younger generation, nodded, rather startled.

"Then don't dig graves", said the Y.G. "Me, I'm all for a fresh blast-off. Let's have a new orbit!"

The still Budding Author winced, but nodded, as did the Art Bloke.

"Anyway", said the A.B., "we can't finish the old film. I've painted over the backcloth".

"What!" exclaimed the Treasurer. "That was the club's!"

"I beg your pardon". The A.B. was huffy. "I bought the sacks".

"What about the wood?" asked the Treasurer.

BEHAVIOUR COUNTS FOR MORE THAN DIALOGUE

THIS is one good way to start a film. No introduction, no pre-titling sequence. A shot of the opening words of the book on which it is based, two shock cuts and you are in a speak-easy, listening to a dirty story, with an immediate strong impression of the character of the hero as he eyes a girl at the bar, then takes round a Salvation Army collecting plate and puts as much enthusiasm into persuading the customers to empty out their pockets as into his story. He gives the plate back full, finds that he can't pay his own bill at the bar—and you are well and truly into the film, only a few seconds having elapsed since the title *Elmer Gantry* came up on the screen.

The story is about the use to which religion was put when revivalism was all the rage. It tackles a serious theme, and in such a film one technique used should be noted. The major characters are portrayed by their behaviour and their presence. They do not simply say what they are and what they think. Quite often they don't say anything much at all.

Burt Lancaster's Gantry is full of talk and bravura. He gives rousing sermons and is most persuasive, if unsuccessful, in attempting to make Sister Sharon (Jean Simmons) stop using her religion as a substitute for sex. But he doesn't state his beliefs. It is a self-conscious performance. It suggests a man exhilarated as anyone by a good hymn-singing orgy, yet aware that this is not religion — possibly indifferent to the fact; one who would like to believe in Sister Sharon's divinely-given mission, yet who at the back of his mind knows that the white robe and the tabernacle and the type of religion that needs them are as much toys as the acrobats, the bank of telephones and "Sister Sharon, what are you wearing on the opening night?", which seemed to go with 1926 revivalism.

Elizabeth Taylor has complained recently that her good looks prevent people from noticing her acting. Miss Simmons, however, has no difficulty in looking enchanting and putting on a good performance at the same time. However, possibly in his desire to avoid

BY LIA LOW

went for realism in *Elmer Gantry* and took some trouble to find non-actors with the right background and looks for a revivalist congregation. It is debatable whether the effort was worthwhile. The crowds lack responsiveness. Extras who can act and take direction might have been better, with an occasional highly-expressive face picked out for close-ups. As it is, no faces stand out, apart from one or two negroes early on, and the mass never becomes a collection of individuals.

John Alton, the cameraman, seems to like clear foreground against out-of-focus middle distance shots, and makes good use of them. At one of the first prayer meetings, the congregation is out of focus, but *Elmer Gantry* is clear in the foreground, as if he alone were taking part in the general fever of hymn-singing — yet not swallowed up in it. And at the end of the film there are some burnt-out arches against a hazy background, dazed people, with rubble and a solitary tower in the distance, all of this suggesting a came-the-dawn awakening after the fire that destroyed the tabernacle and Sister Sharon. Camera technique used to express the underlying emotions of the story needs a great deal of care if it is not to become obvious, but it is well worth the trouble when it does succeed.

G. B. Film Library and 8mm. Stripe

WITH the announcement by Rank Precision Industries Ltd. that the G.B. Film Library is to enter the 8mm. magnetic film field with twenty films, the seal has surely been set on 8mm. stripe. We shall be surveying the many implications and possibilities in a future issue, and will offer regular reports on sound and visuals of new releases, but meanwhile here are brief details of the G.B. films.

Each has a running time of 8-10 min. at 24 f.p.s., sound 56 frames in advance of picture; monochrome. £6. The 20 titles are all from the Castle Films catalogue (from which come the 8mm. and 16mm. movie-mks):

Animal and adventure (*Alaskan Adventure, Fun at the Circus, Ten Fathoms Deep, Three Little Bruins*); Cartoon (*Some Like It Not, The Fearless Flea, The Great Magician, The Rockabye Legend*); Comedy (*Have Badge, Will Chase, Hollywood and Bust, No Bull Please, The Great Chase*); Sport (*Fishing Thrills, Harlem Globetrotters, Let's Go Skiing, Surf-riders*); Travel (*Bermuda, the Holiday Island, Florida Highspots, London Landmarks, Southern Italy*).



Sister Sharon Falconer (Jean Simmons) at work on a revivalist audience that looks the part but doesn't act it.

Take Jim Lefferts (Arthur Kennedy), the silent, watching reporter. He hardly ever speaks till three-quarters of the way through the film. But you are aware of him. He doesn't make clear what he is thinking. You don't find out till his first story of the Sister Falconer Revival comes off the press. You think you know and you were probably right, but he conveyed his feelings entirely by his presence, his expression and the manner in which he is filmed.

hurting susceptibilities, Director-Scenarist Richard Brooks did not write Sharon as a particularly strong or forthright part. It is left to the audience to make what they will of her activities. There is not much religion in the film at all, except that honest doubt and a little charity have perhaps something to do with it. But then, as somebody says, "revivalism is not religion".

Choosing crowds for this type of film is never easy. The casting department

An Odd Thought About Zooms

IT is an odd thought that the two spheres in which zoom lenses have made most impression have been television and 8mm. filming. It is an equally odd thought that, whereas in television the remarkable British-made Taylor-Hobson Varotal zoom lens has made a world-wide impression, 8mm. filmmakers throughout the world have to choose between French, German, American or Japanese lenses. As a final odd thought, it may be remarked that whereas amateurs usually buy a zoom lens to zoom with, professionals seldom do.

The truth is that the straight zoom effect is psychologically an unpleasant one, because it gives the viewer the impression that he is being hurled through the air. So, other things being equal, the professional will always prefer to track, which is much more akin to the natural movement of walking.

Why, then, do professionals use zoom lenses? In television, they are useful in smaller studios because they save the expense and trouble involved with a set of lenses, or else their use lies mainly in outside broadcasts such as football matches or race-meetings where, by permitting changes of field of view during continuous subject movement, a single camera can cover a whole section of the ground or course. Were a turret used, a second camera would be needed to carry on transmission while lenses were being changed on the first camera.

In professional film-making, zoom lenses are required mainly for special effects, and succeed best when the zoom is done slowly with a pan, or else a zoom and track are done at the same time. On one occasion, we were asked to follow in close-up the mechanism of an agricultural machine as it moved away from the camera over rough ground. A normal track was out of the question, but by using a zoom lens and following focus as the machine moved away, the required effect was achieved. But such effects (except in TV commercials) are only occasionally called for, even professionally.

From the amateur's point of view, the chief advantage of a zoom lens is that it enables him to select exactly the field of view he wants. This is indeed a useful feature, but against it should be set the facts he cannot go either way beyond the limits of his lens; that he probably does not have such a wide aperture as he could have with three normal lenses, and that in any case, he must be prepared to lose a lot of light through the complicated glasses of his zoom lens, so that a nominal $f/2.5$ may in reality be $f/3.5$ or even $f/4$.

In addition, he will probably find that although his definition will be good, it will not stand comparison with the resolution of three first-class normal lenses (at least one manufacturer has so far refused to put his prototypes into production for this reason); that the lens, unless integrally fitted into the body, will make the camera cumbersome and unbalanced, and that it is comparatively fragile and easily damaged; that focusing is very critical, and needs either a rangefinder built-in to the lens or a reflex viewfinder on the camera; and that if he uses it for zooming, unless it is motorised, he will need at least three hands or a tripod or assistant.

I am not trying to discourage the sale of zoom lenses, for—as I say—they can be a decided advantage, but they are, like anamorphic and stereoscopic lenses, to some extent gimmicks, and the intending purchaser might well be advised to examine carefully the pros and cons of the model he is offered to make sure that it will meet his needs better than a turret.

TAKE-BOARDS A WASTE OF TIME?

THE PRENTENTIOUS stills one sometimes sees in amateur movie magazines showing a camera team displaying an imposing clapper-board when it is quite obvious that a silent film is being shot would raise an amused smile among professionals. Why lug about a heavy board when a small slate or take-board will do?

The purpose of a take-board is to enable an editor to identify his shots, for the scene number on them should correspond to the script scene number. If the cameraman is shooting off the cuff, then either he or his assistant keeps a careful written record of the sequences of shots. The board is, of course, held as reasonably close to the lens as focus will allow—it doesn't matter if the marking is fuzzy provided it is legible.

Another use of the take-board—not often realised or used by amateurs—is to enable the laboratories to discard duff takes when printing from the camera negative. It is the normal professional practice when ordering rushes to specify the exact numbers of the shots to be printed. This saves the expense of printing unwanted takes, and on the studio floor, the director's cry "Print that take!" signifies his approval.

Of course, this isn't much use to the amateur filming on reversal stock, but then the entire use by amateurs of take-boards is usually a waste of time, since the director is generally the chap who edits the film—as, indeed, he should be.



Taylor, Taylor & Hobson zooms. TOP: Varotal II with image orthicon rear unit and TV 80 adapter. BOTTOM: Varotal III with combined control. British made, they have a world-wide reputation—but the 8mm. user has to look to foreign manufacturers for his zooms.

GOOFERS' GALLERY

IF you have an hour to spare in London, you might like to visit the junction of Gracechurch St. and Fenchurch St., E.C.3. Here Taylor Woodrow Construction Ltd. are erecting a new building for the Midland Bank Overseas Branch, and on their "Goofers' Gallery" (Public Observation Platform to you and me) they have, at the time of writing, installed a remote control unit which, if you can get near enough to operate it, moves a small Marconi closed-circuit camera about to allow you to view otherwise inaccessible parts of the site. You watch the results on a 21in. monitor on the platform.

IT SEES IN THE DARK

A TELEVISION camera tube which can watch a burglar prowling around a bank in the dark, or observe the nocturnal habits of owls and bats, is being manufactured by E.M.I. Electronics Ltd. It is an infra-red sensitive vidicon tube, of standard dimensions, which fits into any ordinary vidicon TV camera. The scene is lit by infra-red light, which to all intents and purposes is invisible. It is a disturbing thought that darkness may no longer mean concealment!

The same firm are also manufacturing a tube which is sensitive to ultra-violet light, to be mainly used with ultra-violet microscopes. The limit of usefulness of optical microscopes is set by the wavelength of light. Objects so small that they approach in diameter the wavelength of light do not reflect any light and are not visible. But ultra-violet light has a shorter wavelength than white light, and the range of such a microscope is thus extended. The operator watches the action of his microscope on a TV screen.

SAYS B.B.C. TV:

"WE SIMPLY CAN'T COPE WITH THIS SORT OF THING"

ALTHOUGH it is now a thing of the past, I find that the BBC *Panorama* competition is still being talked about, the talking points being provided by the typed list of the most common errors which the BBC sent to all competitors in lieu of individual criticisms. I mention it here because it is as much applicable to 8mm. as to any other gauge; and I may perhaps be permitted to point out that it is clear that 8mm. does not have the monopoly of beginner's mistakes. The 16mm. user seems to have made plenty! Entrants will no doubt have been chastened to learn that:

(1) "A large number of entries included shots so badly under-exposed as to be almost invisible". Of all *Panorama*'s criticisms this perhaps applies to the 8mm. filer least of all, for built-in meters have largely supplanted guess-work and ensure that our shots are fairly evenly exposed. "Despite our early warning", complain the judges, "many entries contained shots (figures and buildings silhouetted against the sky, etc.) with a disastrously high contrast ratio.

"Equally disastrous was the frequent juxtaposition in editing the shots of low and high density. Television simply can't cope with this sort of thing, and it looks nearly as bad on an ordinary screen". But does it? I suspect this is only "disastrous" with TV—and I am not surprised that many competitors did not pay much attention to it, for they got the "early warning" only when the entry forms were acknowledged, and by then the films may very well have been shot.

(2) "Don't pan or tilt the camera unless there is a reason for it. It's generally more sensible to pan with a moving object. The judges lost count of the number of times they watched the camera pan from one rather dreary piece of countryside to another equally dull... Use a tripod whenever you can... Focusing was generally good, composition less so. (The important object not prominent enough in the frame, etc.) There was a marked reluctance to go into close-up when, in fact, detail was what was wanted". These, of course, are the commonest of beginner's faults, but it is a little surprising that a competition confined to 24 f.p.s. 16mm. films should attract so many beginners!

(3) "Almost every film could have been shortened by at least half a minute. Competitors needed to ask themselves: Can the point of this sequence be made with one shot fewer? Most of the fades and dissolves we saw were unnecessary. In most instances, straight cuts would have been far better".

All our films, I suppose, last too long for outside audiences, but excessive use of fades and dissolves is a new one on me. Perhaps it has something to do with using expensive cameras which make them so much easier to obtain. If this is so, we'd better watch out now that such refinements as back-winds and variable shutters are being offered on

8mm! Like nearly all gadgets, they can save a lot of trouble—but only if used really purposefully.

(4) "The best entries were those which told a story within the knowledge and technical capacity of the maker. But the majority of entries had a subject, but no story. In other words, they didn't develop. They began, they continued for four or five minutes and then they stopped. They gave us no feeling of expectation, of wanting to know what the next shot would be. And this, it seems to us, is the basic requirement of a film".

This, surely, is why many amateur story films and documentaries are so boring. We too seldom make much real effort to *interest* our audiences. Perhaps we are spoiled by our own families' eagerness to see themselves on the screen. How often, when watching an amateur film, do you really want to know what the next shot will be? Perhaps *Panorama* are right and it is really the most important thing of all.

By the way, one entrant is very glad the BBC do not have a monopoly. He immediately sold his unsuccessful entry to his local ITV station!

Did You Know?

I'VE been dipping into some cine books and have discovered several things that I had either never fully realised or had completely forgotten. I wonder how much better informed you are! Here are some of them:

Did you know that if you allow water to splash on to a hot photoflood it is liable to explode? I have always been conscious of the dangers of electrocution, but the risk of an explosion had not occurred to me. If you are going to film anywhere near water, watch out!

You have probably suffered, as I have done, from glare when you directed lights straight on to shiny surfaces, but if you direct the lights on to the surface from 45 deg. to the side, their reflections will not bounce back towards the camera. I have often had to rearrange lights to avoid glare, but I can't recall consciously thinking of this *before* actually switching them on.

Have you ever taken hand-held shots from cars? And did you use a tripod, lash the camera to the car or hand-hold it? Different books recommend different methods: one I read recently plumped for hand-holding because your body acts as a sort of shock absorber. That's what I usually do, particularly when taking tracking shots, because it is so much easier to follow a moving subject. A camera speed of 24 f.p.s. smooths out jerky camera movements if the film is projected at 16 f.p.s. but, of course, it slows down any other movements as well.

A word of warning, however: don't take *any* shots from moving vehicles unless you are quite certain they are really essential. Tracking shots of moving objects can be effective but require much rehearsal and boundless patience. Shots of scenery whirling past also demand boundless patience—on the part of the audience.

I recently had to film a bandaged child in a hospital bed, and was horrified to find that the shot looked over-exposed. According to one book, I should have introduced some darker coloured object to off-set the overall lightness. A useful point, this, to store in the memory.

What is the best weather for exposing colour film? Brilliant sunshine, because then you can use the same aperture throughout, opening up half a stop for side-lit close-ups or close shots, or one to two stops for back-lit ones? All you need do is glance at the ground from time to time to check that your shadow is as dark as ever. But the books say that conditions are best when the sun is slightly obscured, because then shadow areas are lightened and people do not screw up their eyes.

As far as colour rendering is concerned, the books are doubtless right, but I find filming when the sun is slightly obscured a very fiddling business because of the need for constantly changing aperture as the light momentarily varies. Give me brilliant sunshine and f/8 every time!

Our Enquiry Bureau has always been one of the busiest departments of A.C.W., and with weekly publication we expect it to be still busier. Will queryists therefore please note the following few points designed to enable us to offer the speediest possible service: please (1) enclose stamped addressed envelope; (2) write on one side of paper; attach the Query Coupon on page 142. Address is on page 111.

Your Problems Solved

Ditmar Cameras

I have acquired a Ditmar 9.5mm. camera with visually coupled exposure meter and f/1.8 lens. Can you give me any information about the meter, and is an A.C.W. Test Report still available?—S. E. H., Glossop.

There were several models, one lot (1936-37) with visually coupled visual exposure meter, and another (1937-38) with visually coupled photo-electric meters. Each version was made in four types, for 8mm., 16mm., 9.5mm. charger, and 9.5mm. spools, and various lenses, built into the camera, were available. The f/1.8 focusing lens was the most expensive.

The main point to note is that the coupled exposure indication may not be accurate now. Check this in sunshine on some "average" subjects and see if the camera gives about the right answer. For example, on Kodachrome (about 21 deg. Sch.) it should indicate about f/8 in sunshine. If it gives a wrong answer consistently, it will be necessary to up-grade or down-grade the film speed setting. All the pre-war issues of A.C.W. containing details of these cameras have long since been out of print. Ditmar's address is: Austramall-Ditmar Exporthandelsgesellschaft m. b. H., Wein 1, Karntnerring 17, Austria. They have no British agent now.

"Breathing" at Start of Shots

My pre-war 16mm. Movikon camera performs most satisfactorily except for the fact that there is a breathing effect at the start of nearly every shot, especially if some time has elapsed between shots. I have had stronger pressure springs fitted to the gate—stronger than those originally specified—but still get this effect, although now it is less marked. Should the springs be still stronger, or would there be a risk of the film jamming?—G. F. G., London, N.6.

Breathing is a sign of insufficient gate tension. As the new gate tension springs are stronger than the original specification, it is possible that something is preventing the pressure plate from seating properly, so leaving room for the film to become bowed in the places where it has been strongly curved (e.g., where forming a loop). Breathing effects are often more pronounced when the film has been allowed to get warm in the camera for heat seems to have the effect of "setting" the curl into the film base.

Choosing a Projector

I am about to purchase an 8mm. projector, but there are so many to choose from, and friends are biased towards their own machines. I want a projector which runs very quietly, and I may need to use it with my tape recorder. Will you please advise?—W. H. D., South Shields.

The quietest projectors, generally speaking, are those with a.c. induction (so-called constant speed) motors, and relatively low wattage lamps (modern types are of high efficiency) which do not require a considerable

and often noisy quantity of cooling air. Some work at one fixed speed; others have stepped pulleys which allow the speed to be changed by moving the belt. A third type has a constant speed motor plus a mechanical speed variator.

It is useful to be able to run at 24 frames per sec. for projecting library prints made from professional sound films. Amateur films are almost always photographed at 16 f.p.s., and projected at the same speed, or sometimes at 18 f.p.s.

A "constant" speed projector can hardly ever be run perfectly in step with a tape recorder unless some specific synchronising arrangement is employed. A number of projectors are available with tape synchronisers—built in, in some cases. Although variable speed motors are inherently much more suitable for running a projector in sync with a tape recorder, a few models with the quieter induction motors can now be synchronised, but the range of control with these is rather limited and may not suit a recorder running appreciably faster than its nominal speed. Induction motor machines usually have a projection speed a little faster than normal, and a synchronised projection speed rather slower. If you contemplate adding a sound track—commentary plus music, for example—to your films, you should certainly choose a model on which there is provision for synchronising with tape.

How Many Spokes for a Strobe?

How many spokes do I need on a strobe disc to be fitted to one of the sprockets on my projector, to check if it is running at the correct speed?—G. E., London, S.W.15.

The number depends on the number of teeth on the projector sprocket and the speed of projection, and is calculated from the simple formula:

$$\text{No. of spokes} = \frac{50 \text{ cycles per sec.}}{\text{r.p.m. of sprocket}} \times 120$$

In Britain, of course, the mains frequency is 50 cycles per sec. Fractions are rounded off to the nearest whole number. The number of bars for typical cases is given below. It is best to draw the strobe greatly enlarged, then photo-copy to the required small size.

Teeth on sprocket	16 f.p.s.	24 f.p.s.
8	50	33
10	62	42
12	75	50
16	100	67

Exposures and Camera Speeds

When using a variable speed cine camera, how do I calculate the changes in lens aperture made necessary by the fact that different running speeds demand different exposures?—T. W. L., Portslade.



The simplest way is to regard 16 f.p.s. as the standard filming speed, and think of exposures in terms of it. Taking an average subject in full summer sunlight as needing f/8 with Kodachrome, you have only to make a simple calculation for any other speed, because the exposure is directly proportional to the f.p.s. Thus, compared with f/8 at 16 f.p.s.:

8 f.p.s. needs 1 stop smaller	f/11
12 f.p.s. " 1/2 " "	f/9
24 f.p.s. " 1/4 " larger	f/6.3
32 f.p.s. " 1 " "	f/5.6
48 f.p.s. " 1 1/2 " "	f/4.5
64 f.p.s. " 2 " "	f/4

The reason you need one stop smaller for 8 than for 16 frames per second is simply that at half the speed the film gets twice the exposure time. Half stops like f/9 are not marked on a lens—you set about half-way between f/8 and f/11. Every aperture number marked on a lens gives twice the exposure of the next higher number and half the exposure of the next lower number. If the exposure at 16 f.p.s. would be f/4 and you want to film at 32 f.p.s., you will need one stop more exposure to counteract the halved exposure time, so you set the lens at f/2.8.

Magazine Loading

After using 8mm. for several years I am changing to 16mm., and wanting a light, conveniently operated camera and thinking of getting a magazine-loading model such as the Bell & Howell Autoload or Kodak magazine. But are magazines accurately made? For instance, will the frame line be in exactly the same position, whatever the magazine used, or does one have to correct the framing repeatedly when projecting a film from several magazines? I understand that they are sprocket-fed, but do they give as steady a picture as the bigger spool-loading cameras?—Dr. T. F., Gothenburg, Sweden.

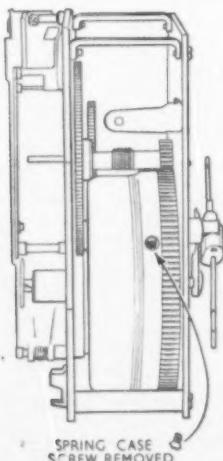
The manufacture and adjustment of Kodak magazines are held to very close tolerances, and providing a magazine is undamaged you should have little difficulty with frame line position: in any case, the permitted tolerances are smaller than the difference between camera and projector apertures, so that a central setting should hide any discrepancies likely to be encountered.

There has been some complaint in the past that occasionally there is too great a discrepancy of the focal plane position of the film, leading to focus errors. This happens seldom, but is not unknown. As you state, the magazines are sprocket-fed, and steadiness is sufficient for film shot on Autoloads, for instance, to be blown up to 35mm. for cinema use, as happened with a considerable portion of the material used in the Conquest of Everest and Antarctic Crossing films.

Does Your Camera Need a Touch of Oil?

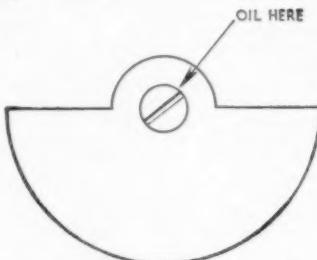
ONE READS that the best advice to those wishing to oil their cameras is the time-honoured "Don't". But even modern oil-impregnated bearings run dry in time, and I have come across several old cameras that refused to run at all until they were introduced to a little oil. The danger, of course, is not from oiling, but from too liberal or frequent applications. Ideally a camera should be returned to the manufacturers every two or three years for servicing, but with old cameras, especially those made abroad, this may be impossible or not worth the expense, so the following hints may help.

Remember that a slip with the screwdriver may completely ruin a good camera, so do not attempt to dismantle your camera unless you do not mind taking the risk, or are convinced you can do the job properly. Clean the inside with a soft brush and cloth, and apply a thin oil (clock oil is ideal) with a sharpened match stick. The match stick is dipped in the oil and shaken vigorously to dislodge any surplus, then the bearing is touched lightly with the point of the moist stick. The match stick is shaken with the same vigorous flick of the wrist used to shake down the mercury thread of a clinical thermometer.



Camera movement removed from case for oiling. The screw removed from the spring case can be seen at bottom right. A little oil is injected when the spring is half-wound.

The shutter, claw, and governor bearings are the points most likely to need a touch of oil; other parts do not seem to wear dry so quickly. Many governors have a small leather peg bearing on a steel plate, and if you find that the speed is erratic and the governor noisy, with excessive vibration, the cause may lie in the leather having become dry and hard. Here a little more oil may be necessary to soften the leather, but do not leave any surplus or it will be sprayed all over the mechanism when the camera is running.



Movement with guillotine shutter. With the sector shutter the shutter bearing may need a touch of oil, as indicated. The sector shutter is so highly geared to the motor that stiffness here can stop the movement altogether.

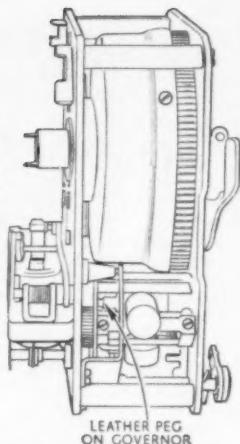
Sometimes the spring gets so dry that it will not unwind smoothly, tending to jerk the camera as the coils break free from one another. The manufacturers usually pack the spring with a light grease to avoid this. I would not recommend anyone but an expert attempting to dismantle the mechanism sufficiently to open the spring case, but removing a screw in the side of the case will allow a little machine oil to be injected, and this is usually sufficient to cure the trouble.

EX. GOVT. FILM

*How to Recognise the Various Types,
How to Process*

I DREW attention last week to the availability of Ex-Govt. film. There are several types on the market and as each requires different treatment, it is wise to know something about them. 9.5-mm. stock is normally sold as "slow" or "fast" pan only, with no other indication as to type, so it is fortunate that different emulsions are readily recognisable.

View of movement showing governor. The leather peg should not be too dry. Ensure that there is no side-play in the bearings. There is often an adjuster to take up any slack.



Up to about 1949 the film was of one kind merely designated "Pan", and it is, in fact, of very little use for normal cine work, being far too outdated to yield an acceptable image. But it might find some use in titling where black lettering is photographed on a white background, and the resulting image developed and projected as a negative, giving, of course, white letters on a dark background. The film was made for the R.A.F. by both Ilford and Kodak. For some reason — remember it's very old — the Ilford seems to have lost speed more rapidly but to have remained free from fog, while the Kodak tends to have become fogged but retains its speed.

Between 1950 and 1953 the stock was issued as "Slow" or "Fast" pan. Film of this period can often be recognised by the extreme matt appearance of the emulsion. Kodak stock can be used fairly satisfactorily, but the Ilford is rather more difficult to reverse (although it can be done), and the image obtained tends to lack the crisp definition one expects from subsequent emulsions.

From 1953 onwards the type of emulsion issued was changed, and many advertisers now refer to the slow and fast pan as F.P.3 and H.P.3 respectively. These more recent emulsions have a very shiny appearance and are the best for our purpose. Kodak film has a slightly blue base, Ilford's a very pale pink, so the make can be identified merely by fixing a small piece of film in hypo, and the age by the appearance of the emulsion.

I now use a standard basic developer for all films, modifying it to suit these differing emulsions by the addition of halide solvent where required. As I explained in an earlier article, I prefer to use the full thickness of the emulsion, so I use a solvent only where it becomes vital to prevent the film speed dropping to an unmanageably low figure. This solvent is potassium thiocyanate (sometimes known as potassium sulphocyanide). It

BUMPER BARGAINS

Advertisements prepared by Gordon Rowley

Cameras

SEE THE SWIZO-TWIDDLEMATIC—the last word in automation: selects the subject photo-electrically, develops its own film, self-focusing, self-editing—the lot! You don't even have to look at the film at all if you don't want to! De Luxe "Critique" attachment awards points from 1-10 on a printed slip for resultant film.

Mrs. Q. of Updown, Wilts., writes: "I never thought I should see my name among the Ten Best winners until I bought a 'Swizo' Send stamp for full particulars."

WONDER OF THE ORIENT! The "Hara-Kine" from Japan. With 17 filming speeds, short back and side wind, multiple turret head, built-in photofloods, remote control box and time-lapse cabinet. The price of only—wait for it!—£39/19/1d.—includes sample film of Geisha girl and instruction book in Japanese.

Projectors

SEE the World's only hand-cranked magnetic/optical projector NOW OPERATING in our showrooms. With this you can give a film show at the North Pole and still be quite independent of mains supply.

Light Meters

EASTON "Seekalux" Darkmeter. Simplified scale calibrated "dull", "very dull", "even duller", "try tomorrow" and "sell-the-*****-thing-and-take-up-stamp-collecting". A.C.W. Test Report says: "So sensitive it can even detect the passage of the English summer".

Tripods

WET-WEATHER TRIPODS ideal for holidays-at-home. Each leg has a well-tailored gumboot. Price includes screw-on lightning conductor. Also TETRAPODS (for pessimists); NULLIPODS (for hand-holders).

Second-hand and Miscellaneous

ADD PRESTIGE to your movies! "Highly Comended" leaders indistinguishable from the real thing. State gauge and how many stars wanted.

● Are you worried with wobbles?

● Terrified of tremors?

● Scared of sagging?

Your zoom lens needs the AGIDALLZEICA portable supporter. Solid as a rock—in fact, it is a rock. Only £3/7/6, plus £27/15 for leather carrying case. Equally suited for long telephotos, sagging bellows and the safe and humane transport of wilted giraffes.

AGIDALLZEICA PORTABLE SUPPORTER

FOR SALE, cheap, 3 pan/tilt heads, following advice of famous film critic.

B. & W. FAST FILM, $\frac{1}{2}$ -mile in 10in. lengths, USED ONCE ONLY.

8mm. DOUBLE-SPROCKETED FILM—ideal for film haters.

ENTHUSIAST forced to thin collection of surplus Oscars, plaques, trophies, etc., wife in revolt at having to clean same. Special rates for 1 dozen upwards.

EX-GOV'T. SEARCHLIGHTS, ideal for home use. 50kW. Bring your own lorry.

SLIGHTLY SOILED usherettes' ice-cream trays. Reduction for quantities.

SPARE LOOPS and sprocket holes—send for mixed pack.

BUILD YOUR OWN zoom lens! Home constructor kit using simple materials: bottle ends, cocoa tins, etc. The results will amaze you!

GLAMOUR FILMS in the NEW SAFE asbestos wrapping. Send stamp in plain unaddressed envelope for details.

So you want to know how
they took that shot in *Brief
Encounter* where the whole
scene tilts over

SIDEWAYS?



NOW the secret can be revealed!

They used the Rowleyflex Cameralurch attachment—just one of the many wonders demonstrated in our showrooms

Every model carries a maker's guarantee

to make your audience sick within 45 seconds. Be IN THE SWIM with the NEW entertainment of the sizzling sixties! BUY NOW while supplies last!

ROWLEYFLEX CAMERALURCH

is very deliquescent, i.e., takes moisture from the atmosphere to form a liquid, and I therefore always make it up into a stock solution as soon as I open the bottle. A strength of 10 per cent. is very convenient. 25 grams of solid are dissolved in a little water and the solution made up to 250 cc.

The following table summarises the film types and lists the modifications to the first developer. The developer I use is similar to May and Baker's "Contrast 300", used at full strength with a development time of 20 min. at 68 deg. F. for all films.

Kodak (very pale blue base)
1950 onwards

Slow pan 26 deg. B.S.
Fast pan 29 deg. B.S.

No halide solvent required. Stock dated later than 1953 tends to give a superior result.

Ilford (very pale pink base)
1950-1953

Slow pan 23 deg. B.S.
Fast pan 29 deg. B.S.

30 cc. of 10 per cent. pot. thiocyanate per pint of first developer.

1953 onwards

Slow pan 26 deg. B.S.
Fast pan 35 deg. B.S.

15 cc. of solvent per pint. The fast pan can be used at a film speed of 29 deg. if developed without solvent, but would then have no advantage over the slow. The finest results are obtained with the slow film, the pictures being much more crisp, and, indeed, in some cases, one may have to beware of too much contrast. Bear in mind, however, that the supply of these films depends on the whim of the Ministry of Supply. Your retailer cannot order them as he pleases, and an advertiser may have sold out of a particular type before your order arrives, and must wait for another auction before he can hope to replenish his stock.

Quite Like Old Times—continued

"It seems", said our Chairman, "that I may not have made myself clear. I think the best thing to do is to make a fresh start".

"A jolly good idea!" The voice was deep from the doorway. "Last year I paid more for your electricity than you paid in rent. So we will make a fresh start. It's ten o'clock and your time is up, as per our agreement. Right?" The landlord glared at our Secretary.

We began to claim our coats, and were about to drift away when our Secretary found his voice. "I hope", he said, "you all think it worth while reviving the club?"

"Rather!" An Elder turned at the door. "It's quite like old times".

*It's an endurance test
lasting for two paralysingly dull hours . . .*

WHY DID THEY CHOOSE THIS FILM?

IT isn't hard to tell that the distribution Section of the BFI is a separate department from the National Film Archive—it is so enterprising! Thanks to the initiative of John Huntley it has recently made a determined effort to improve the quality of its 16mm. releases and prints. And this effort is quickly proving very worthwhile; the latest of the *Quarterly Gazettes* lists Alfred E. Green's charming *Ella Cinders*, with wonderful Colleen Moore (this was duped from an original amber), the Japanese silent *Crossways* and Clarence Brown's superb *Smouldering Fires*—which has been duped on to Kodachrome to preserve the dramatic value of the tinting.

These releases are valuable from every point of view, but in its efforts to provide fresh material the Distribution Section is in danger of losing its discrimination. A very recent release is the 1924 Warner Bros. John Barrymore picture, *Beau Brummel*, directed by Harry Beaumont.

If I was asked to name a film certain to demolish the interest of even the most enthusiastic film student in American silent pictures, I should unhesitatingly choose this one. It is the dramatic equivalent to that hour-long Soviet documentary on the *Manufacture and Use of Pressed Ferro-Concrete in the Urals*. Except that it is even more of an endurance test; it lasts for two paralysingly dull hours.

Beau Brummel has a long-standing reputation as an important film. How did this happen? The reputation of most old films has been built on either their box-office receipts or adulatory notices from critics.

The critics of the 'twenties had almost as odd an outlook on films as those of today; for instance, *The General* was called "a mild civil war comedy" by the critic of *Motion Picture Magazine*, while *Picture Play's* reviewer gave a kind notice to that most dreadful of silent features, *The Shock*.

Beau Brummel is slow and tedious. In the 'twenties, this was an unusual failing for American silents—and many critics were strangely fascinated by unusually long and boring pictures. They could equate them with some of the similarly ponderous, if rather more imaginative, German importations.

So several important critics gave this

film good notices. They even praised Barrymore's soporific performance—because it was the thing to do in those days. And film historians, few of whom ever managed to see the picture, faithfully reproduced these opinions in their books. *Beau Brummel* became an important American silent classic, and, dutifully, the BFI's Distribution Section have re-issued it.

Once an unsuspecting film society hires this film, they won't risk another American silent drama. The BFI would save themselves money by withdrawing it. Except for incurable insomniacs, this sad example of Barrymore's and Beaumont's career is utterly worthless.

There is one other anomaly in the BFI Distribution Catalogue: *The Terror*. Out of respect for Pearl White, this awful thing should be withdrawn and incinerated at once. Admittedly, it's only a one-reel extract from the five-reel original, but it is described in the catalogue as "a typical scene from a Pearl White film. Although not a serial, the reel contains several excellent examples of her work; there is even a surprising ending." (The surprise

comes when the extract ends in the middle of an episode). This description is a confidence trick, and several people have already complained to me that it has misled them into hiring the film.

The Terror was made in Paris in 1924 as a Franco-American production. Reginald Ford produced it, and Edouard José directed it. Believe it or not, publicity hand-outs claimed that it took seven men to write the scenario! At any rate, Pearl White was very excited at the prospect of combining all the thrills of a serial into one feature. Just before production started, she said: "I think this picture will be the most interesting I have ever attempted. The story is the best ever attempted. . . ."

The resulting failure contributed to her breakdown. She left films and entered a convent in France. And this lamentable monument to incompetence has become her only memorial. I think the BFI's Distribution Section, rather than incinerate it, should hand over this film to the Archive (where no one will see it) and try to replace it with a real example of the work of Pearl White.

Typical of *Ben-Hur*?

I RECENTLY criticised a book which purposedly ridiculed silent films. Now comes a book which unconsciously achieves the same result: *A Picture History of the Cinema* (Vista Books, 35s.). Alongside such spirited competitors as Deems Taylor and Daniel Blum, a new pictorial film history, one would think, would need to have a strikingly novel approach, and a lot of unfamiliar stills, to be even slightly successful.

This one has neither. I can imagine the book being given to youthful film fans as a birthday present, but I don't see that it has a place in a film student's library. It is too tame, too uninspired. It tells us nothing new—and almost all the stills have been used time and time again in BFI publications.

Further, they have been poorly reproduced—which doesn't increase one's enthusiasm—and many have been ill-chosen. Look at the still from *Ben-Hur*, for instance. The caption informs us that although it was made and publicised as one

of the most costly and ambitious of spectacles, what makes it memorable (and it is certainly one of the best-remembered of all silent films) was its fast-moving action".

What has been chosen as being representative of one of the most costly and ambitious of spectacles? A publicity still, taken especially for poster artists long after the chariot race was over, of Bushman and Novarro in their chariots. They stand in poses easily transferred to posters; Bushman's whip is wrapped round Novarro's neck. That's all that's happening. The actors hold themselves stiffly for the still camera. Fast moving action? There is no movement! The stands, previously crowded with 30,000 extras, are now deserted—and they appear to have been partly dismantled. There are no other chariots in sight.

And yet this is judged to be typical of *Ben-Hur*! What are audiences who have just seen the new version going to think? Reaves Eason's breathlessly exciting race round the huge arena in the 1926 version

compares amazingly well with the new chariot race of Andrew Marton . . . but who's to know that from this insipid photograph?

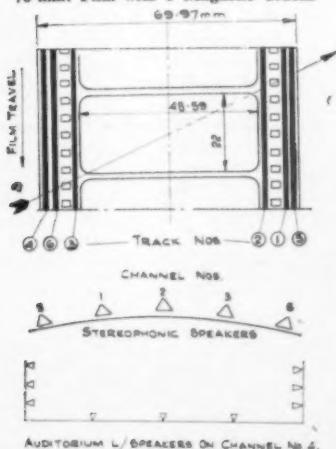
One would have thought that the stills collections of the world would have been available for the curator of the National Film Archive—for that is who compiled this book. Yet he needn't have moved out of his own stills library. Miss Traylen has a large folder of *Ben-Hur* stills, including some superb chariot race scenes.

Most of the other silent films receive the same sort of disinterested treatment; the uninitiated reader is bound to be left with the conclusion that the films were as dull as the stills. Mistakes, fortunately, are few: Albert Smith, of Vitagraph fame, is shown filming transport wagons at the Tugela River, but the caption insists that it's Joe Rosenthal during the siege of Kroonstadt. A shot from *Piccadilly* is captioned *Man Without Desire*.

But what is disturbing is the apparent haste with which the book was compiled. I can't believe that anyone with a deep interest in the cinema could give a caption like this to *Pather Panchali* if he'd been given enough time to do it properly: "Pather Panchali (India 1955), written and directed by Satyajit Ray for the Government of West Bengal; with Kanu Bannerjee, Uma Das Gupta, Subir Bannerjee and Chunibala. This film is the first of a trilogy based on a Bengali novel by Bhibhuti Bhushan Bandhopadhyay". So what? Maybe it did say that on the back of the still. But surely the film is worth some comment to put it in its historical perspective? I think that what is missing from that caption sums up succinctly what is missing from the book.

Will Mag. Oust Optical?—cont. will soon completely oust the optical track, for it has a wider range at given speed, and a lower noise level.

70 mm. Film with 6 Magnetic Tracks



Watch with pleasure on TV an excerpt from Leslie Fuller's *Tonight's the Night*, part of an hour-long tribute to the Elstree Studios. With pleasure because, when I was still a schoolboy, my mother took me along to see this very same excerpt being shot. This was at a time when the studios were in the transition stage between silence and sound. When a sound take was in progress, actors on other sets under the same roof had to freeze while the cameras turned.

At one end of the studio was an impressive cathedral set with a flight of steps down which a wedding party had to leave. They looked so absurd standing like statues while, on the adjoining set, Leslie Fuller received a bucket of whitewash full in the face!

Only one thing marred this excellent TV programme. Somebody had forgotten that the technique of film acting in short, carefully directed bursts differs from that of delivering an extended introduction and commentary. Miss Neagle could have done it, so could Miss Todd or Dame Edith Evans, all of whom appeared in filmed extracts. But the actress who did the job was not a happy choice for the role.

Go to Wardour Street and listen to a dubbing session which had me in hysterics. A Dracula-type horror release was being dubbed into Chinese for export, and impassive actors and actresses were screaming their heads off. I've never seen anything so funny. Not a flicker of emotion, just a lot of little people, wearing enormous headphones, speaking their lines to cue. Judging by the time it took to get each part right, I should imagine they were amateurs and that a lot of customers were grumbling about the slow service in the restaurant a few doors down along the road.

Revising the dialogue to accommodate lengthy Chinese phrases was done on the spot by a well known English broadcaster, who prefers to remain anonymous. The system was to record about forty seconds of dialogue over and over again until he was satisfied that the lip movements coincided reasonably well. He told me that the aim was to condense as much as possible, for the tapes can always be lengthened slightly before they are transferred to film.

Go to the South Bank to see Buster Keaton in *The Navigator* again. What a delicious reminder this comedy is that *action*—not words—make a film. Unless and until amateurs can have truly synchronised sound, I think we should do well to realise that we make silent

with Denys Davis

films with sound rather than sound films. The immense difference between the two becomes apparent the minute one starts to draft a script. A professional writer prepares his script in the knowledge that everything is possible; the amateur has to contrive and make do with very limited resources. Recording a commentary and a scattering of special sound effects is by no means akin to recording dialogue with all the freedom that professional equipment offers.

So it is action and attractive compositions that the amateur should be after. In other words, look back for instruction in film making, not forward, because the professionals have lost the art of making moving films.

Go to a suburban hotel, in company with local aldermen and councillors, for a drink and free film show. This was a publicity venture of a kind now becoming quite commonplace as more and more of the larger building firms find it a worthwhile method of attracting development contracts. But I do not think another miniature skyscraper block will go up as a result of tonight's effort.

We saw two films— one on a shopping area, the other on a North London housing project—five breakdowns and the one and only representative of the company concerned lamely explaining that this was only his second week with the firm! The drinks were good, the films well made and the room comfortable. But local councillors tend to feel slighted if they cannot get intelligent answers to their questions. A film is an *aid*; it cannot provide all the answers. If you make a film for some local organisation on a voluntary basis, remember to follow it up with a few projection tips!

A trip to Malta comes vividly to mind as we screen a large roll of film sent along by Alexander McKenzie, who was a fellow guest at the first cine holiday organised by the cine club there. Try and find time to join in this year, for there's plenty of fun to be had. Faced with loss of revenue through closure of the naval dockyards, Malta has been plugging its tourist attractions.

So I enthusiastically endorsed the recent A.C.W. note that you can have a most economical holiday, provided you take your cine camera along with you. And, take it from me, you'll probably learn a lot about cine while you're there, because the club is an active one with many experienced members, shows a monthly newsreel in sound and colour, and holds regular open air shows which are invariably packed out.

When adding sound to home movies, it is always helpful to be able to mix several different inputs—for example, music and/or effects from records, and a microphone commentary. Many recorders and amplifiers have only one input socket; some have two. This simple mixer gives independent control of three inputs, which are matched to equalise their levels.

MAKE THIS MIXER IN 30 MINUTES

BY MIKE BARLOW

I NEEDED a simple mixer for my tape recorder to mix two grams and a microphone; my four-channel electronic mixer had developed a fault and produced too much hum. Casting around for inspiration, I decided to try a simple resistive mixer, even though the input levels from a crystal microphone and a crystal pick-up are widely different. The circuit is shown in Fig. 1. Although three channels are shown, any number can be used as long as the attenuation introduced into any one path does not become excessive.

In designing such a mixer, the first point to ensure is that all the inputs are correctly terminated, that is, the resistance seen looking into the input socket must be the correct load resistance for whatever source is being used. My inputs are all high impedance so that any high impedance microphone or pick-up can be used. If a radio or tape recorder input is required, then the high impedance mixer leads (which must be as short as possible) are connected across the secondary of the loudspeaker transformer in the radio or tape recorder.

Often, however, one wishes to turn off the speaker to avoid acoustic pick-up via the microphone. In this case the speaker will have to be disconnected and replaced by a resistor of the same value (approximately) as the speaker impedance, and of sufficient wattage to handle the output of the amplifier.

It will be noted that with the gain controls at minimum, all the input impedances are at least 1 megohm—quite a reasonable match for a Lustraphone moving coil (high impedance) microphone.

Cold Light for 16 mm — *continued*
in a home-made tank. Projector, amplifier and transformer are housed in a black rexine-covered plywood case, 15in. x 14in. x 10½in. deep, with one fixed foot, and three adjustable rubber ones. All the gears and sprockets I made myself; the only parts bought were the transformers, lenses, and motors.

The mechanism makes scarcely any noise, the little there is appearing to be caused by the electrical speed control on the main driving motor. I did try an induction type, but it proved to be very sluggish in getting up to speed in cold weather. All the machining was carried out with a 3½in. lathe and a home made drilling machine. A large bin was also needed for the disposal of scrapped parts!

phone, a Ronette crystal microphone, and BSR and Collaro crystal pick-ups. If the match is bad for any reason, besides a loss of volume there will also be a severe change in frequency response.

The inputs having been correctly terminated, their levels must be brought to the same value so that the range of each gain control is about the same. A crystal pick-up will give somewhere in the order of 500 millivolts output or more, while a crystal microphone will give only some 5 millivolts or so. The two gram inputs must, therefore, be cut down by 100:1 to match the microphone, and this is done in two stages. First, the 1M series resistor at the input with the 100K gain control gives a 10:1 reduction; secondly, the isolation resistors give a further 10:1 (approximately) step down.

The main purpose of the isolation resistors is to prevent interaction between the gain controls. Thus, if the microphone gain control is turned from zero to full gain, the resistance to ground from the common output changes from 470K to 1.47M, a change of 3 to 1. Actually the input impedance of the tape recorder used with this mixer is about 1M, so the ratio is reduced to about 2 to 1.

This resistance forms the additional voltage divider for the gram inputs with the 10M resistors, total step down varying from 100:1 to 200:1, depending on the position of the microphone gain control. The effect is small in practice, and a slight fade in gram level as the microphone is faded in is no bad thing; in any case, it will normally be necessary to fade down the gram quite a bit during microphone passages. A 10M isolation resistor could have been used in the

microphone chain, but then the microphone input would itself have been cut down by 10:1, and this is too low an input for most recorders; with 470K the reduction in signal to 2/3 is quite usable.

The very high series resistors tend to reduce the high frequency response of the unit, but the disparity in values gives the microphone commentary a good clean cutting sound over the gram inputs, which are, however, quite adequate. Purists may experiment with very small capacitors of about 1pF across the 10M resistors if they are worried; an inch or two of twisted insulated leads wrapped together across the resistor will do as well.

The high impedance circuits are also very prone to hum pick up, and it is advisable to build the unit in an enclosed box, and to run a screened output lead to the tape recorder of as short a length as practicable—say not more than two feet. The high level gram inputs will also leak across to the microphone input unless care is taken to screen the microphone input jack and its leads from the other inputs. The internal wiring should be short and direct, but keep the microphone circuit components away from the others.

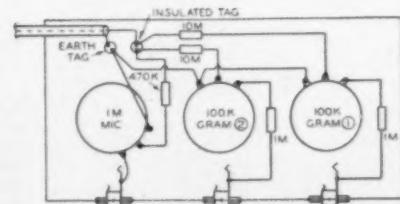
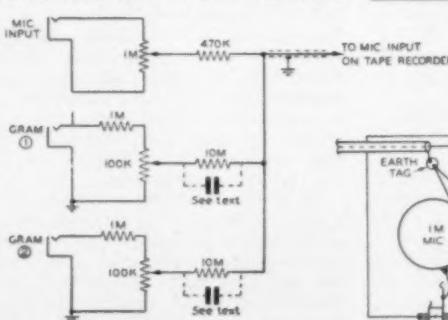
My own unit is housed in an aluminium box 6in. x 2in. x 1in. deep. Little hum pick-up is noticeable, although a lid over the bottom of the box would be desirable. The microphone gain control is fitted with a distinctive knob that can be felt in the dark. Given a suitable tobacco tin and the necessary components, the whole thing can be built in half an hour.

PARTS REQUIRED

- 1 suitable tin with lid.
- 2 100K ½ watt carbon potentiometers.
- 1 1 megohm ½ watt carbon potentiometer.
- 2 1 megohm ½ watt carbon resistors.
- 2 10 megohm ½ watt carbon resistors.
- 1 470,000 ohms ½ watt carbon resistor.
- 3 jack sockets.
- 1 insulated tagstrip.
- 3 assorted knobs.

Fig. 1 (left): Circuit

Fig. 2 (below) Mechanical layout



News from the Clubs

Keeping the wheels running sweetly, which in large part means knowing just how much and how little to pander to members' foibles, is one of the prime concerns of club committees. All too many societies have broken up through the more dominant personalities getting too much of the limelight, taking the plum jobs and any publicity that might be going, for there invariably comes a time when the rank and file rebel. **Torbay A.C.C.** should be happily free of any such upheavals, for all members are given an equal chance of engaging in club production. Lists of the jobs available are posted on the notice board, and technicians and actors choose their own. Should the same job be picked on by more than one member, the committee decides who shall have it.

Further opportunity of active participation will result from the decision to make two films a year instead of one. The scripts appear to have similar themes: hypnotism and black magic; for the latter it seems that the chairman will have a chance to use the coloured smoke effects which he acquired for just such a venture. Comedies, no doubt? They could be rewarding if the club realise the necessity of skating gracefully over the hackneyed situation and do not allow the films to degenerate into uninventive slapstick.

George Mathews recently gave a talk on his approach to 16mm. filming, illustrated with examples of his work. Main item of the programme was a film on youth camps in Devon, and the final one was the Shell Film Unit's Alpine Rally presentation, *Coupe des*

Alpes, the "best 16mm. free loan film" they had ever seen, say the club. (Philip Linder, 31 St. Marychurch Road, Torquay.)

The part free films play in society screenings is commented on by a member of the **Grasshopper Group**. He complains that watching publicity films and each other's holiday films accounts for too much of club programmes. Echoing this complaint, Chairman John Daborn points out that once upon a time the Federation of Cinematograph Societies "flourished and there was a lot of inter-club activity. Now no one bothers. Significantly, the Federation folded up through lack of support. Clubs shut themselves away, content with uninspired programmes and as little film-making as they could get away with. They have become social clubs, and holiday films (preferably 8mm., unedited) provide the staple diet."

But did the Federation fold only through lack of support? Did it in its last years offer much that was worth supporting? Certainly the idea of federation has not died. The South London Association, for example, continues to attract new members; and the Grasshoppers are themselves trying to get a compilation film going, though—it must be added—with little evidence of support so far. The plan is to show the Group's premises and the facilities available, shots of each officer and of as many members who are willing to produce a short sequence about themselves. "This is one way of uniting our far flung members," who are to be found in many countries.

Other near-future plans include the shooting of live action for *Cupid and Psyche*, rostrum work on a new batch of cels for Dick Horn's birds-and-bees cartoon, *The Window*, and submission of Paul Scott's script for *The Closing Gate* to the B.F.I. Experimental Film Fund committee (cost of stock, processing, sound and lighting is estimated at £130). Equipment is quietly being amassed: three amplifiers donated by Desmond Roe, a new rostrum (or, rather, all the pieces for it), a new Premier splicer and a shelf of stock shots. The track reader has been repaired and a fund has been opened for the purchase of a mag/optical projector. (Hon. Sec., 33 Endell Street, W.C.2.)

Members of Ace Movies are particularly busy these days, with three productions on the go. *Kurt Kramer* (silent), a story of espionage and skulduggery, is at last in its final stages, *Point 426* (their first incursion into sound)—the plot centres round a foxhole in a jungle in Burma during the last war—is about half completed, and *The Lonely Age* (sound), the story of an old man living alone, is on the first set. There are a few vacancies for members, and visitors are always welcome at the studio, The Old Forge, Stanton Road, Barnes, S.W.13, but communications should be addressed to the secretary, Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey (THO 2069).

The recently formed **Walsall C.S.** meets on alternate Mondays at 8 p.m. and already has a membership of 13. They have no permanent HQ as yet, but the secretary, J. Bland, 79 Broadway, Walsall, Staffs, will advise prospective members of the location of the next meeting.

NEXT WEEK

TEN BEST OF 1960

There is already no doubt that the Ten Best of 1960 will provide as much variety as anyone could wish for. Read the first interim report on the entries next week.

FREE FILMS

In the sponsored-film libraries there is something—and usually great deal—for every audience and every taste. What is available, how do you get them, and from where? See next week's issue for a comprehensive survey.

A talk on the making of *The Case* (1958 Ten Best) was recently given to **Portsmouth C.C.** by member Leslie Noon, who had a hand in its production. But *The Case* was filmed in London? True, but he has now become a member of the Portsmouth club. Useful hints were derived from a screening of a film designed for the instruction of U.S. navy cine technicians. A colour film is to be made this year. (L. Bridle, 175 Highlands Road, Fareham, Hants.)

Rejoicing in a year of "astounding success" (their progress, it may be noted, is an index of their enthusiasm and of the friendly spirit which animates all members), **Potters Bar C.S.** have resumed activities with a talk on film production for television, and demonstrations of editing (for beginners), 16mm. wide screen and sound sync.

Will members of **8mm. Cine Circle XI** contact P. H. Bendall, c/o The Plough, Fen Ditton, Cambridge. In the course of several recent moves he has mislaid their addresses.

Preston C.C., only a few months old, have already held their first competition for the best 50ft. film. Winner of the silver cup was Mrs. J. Grant, J. B. Little, 21 Glover Street, Preston, Lancs.)

A.C.W. Test Reports—continued

We tested the 20in. version, and at full aperture of the camera lens got a reasonably sharp picture with a title at 20in.; but the point of maximum sharpness seemed to lie at 18in. This may be because the camera used for the test was fitted with a focusing lens, which we set at the hyperfocal distance to simulate fixed-focus lens conditions; however, it is possible that we made an error and set the lens for too close a distance. In any case, it is probable that everything would be all right with the lens stopped down, but it would seem desirable for each user to make tests with his own camera in case the lens setting is a little out. The pictures produced were sharp and free from distortion or flare, and the area covered agreed with that given by the table accompanying the lens. Recommended. Price, 18s. 6d. each. (Submitted by Vebo [Bowen & Verney Co.].)

Our printers were in such a hurry to get out the first issue of *A.C.W. Weekly* that they forgot to add a credit line to that very pointed cartoon on page 17. The cartoon was reproduced from *Nizo Nachrichten*, the Nizo & Kramer magazine giving details of Nizo products. Our thanks—and regrets—to the publishers.

WHERE TO SEE THE 1959 TEN BEST

Chester. 13th Feb., 7.45 p.m. Presented by Chester C.S. at Town Hall, Chester. Tickets 2s. 6d. from Secretary, 45 Nicholas Street, Chester.

Cheam. 16th, 17th and 18th Feb., 8 p.m. Presented by Cheam C.C. at Parochial Rooms, The Broadway, Cheam. Tickets 2s. from Mrs. P. Cope, 81 Nonsuch Walk, Cheam, Surrey.

Nottingham. 16th Feb., 6 p.m. Presented by Boots (Nottingham) Camera Club at Boots Research Institute Lecture Theatre. Free by invitation from Boots Camera Club, Station Street, Nottingham.

Stafford. 17th Feb., 8 p.m. Presented by Stafford A.C.S. at The Arts Centre (Odeon Halls), Stafford. Tickets 2s. 6d. from H. A. Jeffrey, 52 South Walls, Stafford.

Tunbridge Wells. 25th Feb., 3 p.m. and 7.30 p.m. Presented by Regency F.U. at Public Library, Lecture Room, Tunbridge Wells. Tickets 2s. 6d. from A. F. Beecher, 50 Frant Road, Tunbridge Wells, Kent.

St. Austell. 2nd Mar., 7.30 p.m. Presented by Mid-Cornwall C.S. at Arts Club Theatre, St. Austell. Tickets 2s. 6d. from M. J. Millard, Clifden Grill, St. Austell.

London, N.22. 3rd and 4th Mar. (Friday 8 p.m., Saturday 7.30 p.m.). Presented by St. James-at-Bowes (Wood Green) F.U. at St. James-at-Bowes Church Hall, Arcadian Gardens, High Road, Wood Green, N.22. Tickets 2s. 6d., children accompanied by an adult 1s. 3d., from E. Eady, 74 Tottenham Road, Palmers Green, London, N.13.

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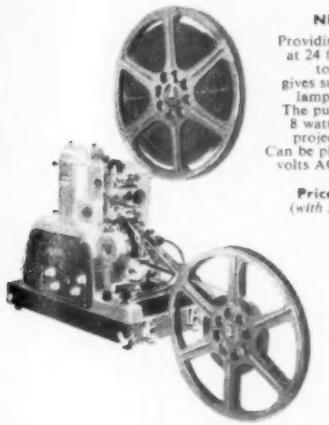
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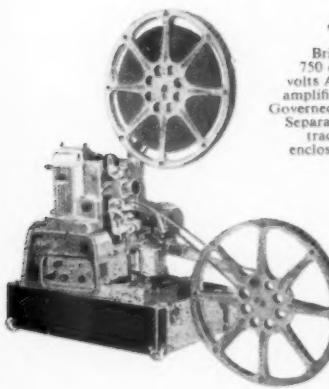
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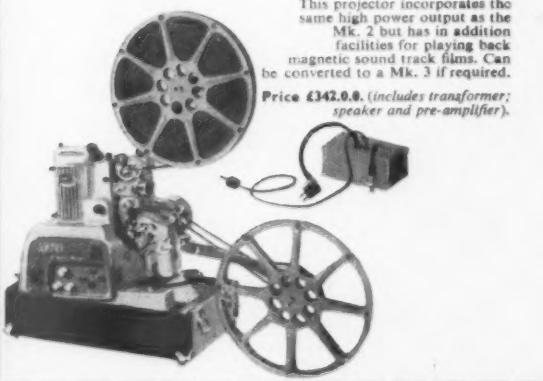


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Type	Length feet	Spool diameter ins.	Playing Time Double track at 9.5 cm sec. — 3½ ins. sec. Mins.
Agfa PE 31 Long play tape	210	3	2 x 11
	900	5	2 x 45
	1200	5½	2 x 60
	1800	7	2 x 90
Agfa PE 41 Double play tape	300	3	2 x 15
	1800	5½	2 x 90
	2400	7	2 x 120

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